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No. 3

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A VISITOR FROM AUSTRALIA

Next October we shall be honoured by a visit from Prof. Manuel Gelman, professor of Methods in Modern Languages at the School of Education, University of Melbourne. Prof. Gelman is taking a year's leave of absence during which he will visit England and the continent. In Holland he will be the guest of the President of the International Federation of Modern Languages. He will then return through America where, under the auspices of the United States Department of State, he will see experts in the field of language teaching, visit schools and witness educational broadcasts and telecasts in New York, Chicago and San Francisco. Prof. Gelman has reserved a few days in early October to visit Toronto where he will lecture at the Ontario College of Education and meet our Toronto teachers of Modern Languages.

CONGRATULATIONS, MR. KIESER

We note with pleasure that Mr. William Kieser of Medway High School, Arva, Ontario, has accepted an invitation to address the French section of the British Columbia Teachers' Federation at their Easter convention in Vancouver.

A YEAR OF PROGRESS

Our readers will be glad to know that the current publishing year of the *Canadian Modern Language Review* has been eminently successful. We now have more subscribers than we have ever had before. Let us continue to work together to make the *Review* an indispensable part of the equipment of the Modern Language teachers of Canada. We invite your suggestions for the improvement of our uniquely practical and useful professional magazine.

PREMIÈRES ANNÉES DE FRANÇAIS

BY

W. E. KIESER

*Head of the Department of French, Medway High School,
Arva, Ontario*

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\$2.50

This is a practical and lively course, the product of classroom experience, and it effectively equips the student to go on to Grade XI work as presented in *Cours moyen de français, Part I*. Throughout the author has been guided by the sane and realistic recommendations on basic grammar made by the Curriculum Committee of the Ontario Modern Language Teachers' Association. A preliminary section, "Conversational Introduction to French", provides a definite programme for the first weeks of Grade IX; the Pupils' Edition contains the basic material in large type on well-spaced pages, while the Teachers' Edition contains, in addition, specific suggestions for the most effective use of this material. Other features worthy of special note are the treatment of verbs and verb tenses, the excellent exercises, and the narrative reading material in which the background varies from Quebec to Ontario to France. Sample copies of the Teachers' Edition will be available on April 15.

CLARKE IRWIN

(M.L.A.) L'ASSOCIATION AMERICAINE DE LANGUES MODERNES

Elle a tenu sa 71e Convention annuelle les 27, 28 et 29 décembre 1956 dans la Capitale des Etats-Unis

Une douzaine de Canadiens ont pris part à ces assises linguistiques. L'un d'entre eux, le Fr. Léopold Taillon, c.s.c., qui y représentait l'Université Saint-Joseph et l'Association Canadienne des Educateurs de Langue Française, a écrit le compte rendu suivant de ses observations à Washington. Elles sont de nature à intéresser les éducateurs canadiens, surtout ceux qui enseignent les langues vivantes.

Mon premier contact avec la M.L.A. remonte à décembre 1947, alors que j'assistai à sa convention annuelle tenue à Détroit. J'ai retrouvé cette année à Washington plusieurs figures connues, de vieux amis—pourrais-je dire. Et j'ai de nouveau vu l'efficiencie américaine en action dans le domaine des activités culturelles. Pour organiser au mieux une Convention de quelque 4,000 participants, il y avait matière à appliquer les principes d'efficiencie. Ainsi fut fait.

Bien que l'Association Américaine de Langues Modernes soit en principe composée exclusivement d'éducateurs américains, elle accepte dans ses rangs un certain nombre de collègues canadiens. La M.L.A. m'a fait cet honneur en décembre dernier, sur la recommandation très bienveillante du Dr. Théodore Andersson, Directeur du "Foreign Language Programme" (F.L.P.) de la M.L.A.

Pour résumer mes impressions de Congrès, j'inclinerais à dire tout d'abord que les professeurs de langues vivantes aux Etats-Unis donnent à leurs collègues canadiens une salubre leçon. Ils nous donnent l'exemple d'être très conscients de leur problème linguistique. Aussi bien, nos collègues américains se préoccupent très activement d'améliorer les méthodes d'enseignement — notamment par l'invention et l'emploi des auxiliaires audio-visuels. Tout en s'évertuant à promouvoir la connaissance pratique des langues étrangères, surtout en vue de leur utilité immédiate, la M.L.A. et son F.L.P. se préoccupent de plus en plus de promouvoir un bilinguisme intelligent, c'est-à-dire bien équilibré. Tel bilinguisme comporte nécessairement l'étude de la civilisation des peuples dont la langue est étudiée. Cette préoccupation culturelle répond très opportunément à l'un des plus grands besoins de nos temps: la compréhension internationale.

UNE ASSOCIATION BIEN VIVANTE

Les dirigeants de la M.L.A. déplorent que son effectif ne soit que de quelque 10.000 membres. C'est déjà impressionnant comme quantité. Or, 4.000 de ces membres de la M.L.A. se sont dérangés pour prendre part à la Convention de Washington. Voilà qui garantit la qualité désirable. Cette élite d'enseignants américains manifeste ainsi qu'elle est très consciente de l'existence et de l'importance de son problème linguistique. Telle lucidité autorise de grands espoirs pour le progrès constant de l'enseignement des langues étrangères outre-frontière.

Il serait à souhaiter que les enseignants canadiens soient autant "language conscious". N'est il pas déplorable que seule la Province d'Ontario ait son association de Professeurs de Langues Modernes—dont l'organe officiel: "The Canadian Modern Language Review" (unique revue du genre au Canada) à très peu de lecteurs en dehors de l'Ontario? Ainsi s'explique qu'il n'existe pas d'association canadienne de professeurs de langues modernes.

Par bonheur, l'Association Canadienne des Educateurs de Langue Française (Acelf)—que j'ai eu l'honneur de représenter à Washington, de même qu'à Amsterdam en avril 1956—a maintenant son comité de recherches linguistiques. Il y a lieu d'espérer que cette opportune initiative donnera éventuellement naissance à une Association Canadienne de Professeurs de Langues Modernes. L'organisation d'une telle association conditionne la possibilité pour le Canada d'être officiellement représenté aux Congrès et à la Direction de la Fédération Internationale des Professeurs de Langues Modernes (FIPLV). Notre pays aurait tout à gagner à ce faire. Ainsi répondrait-il par ailleurs à l'attente de la FILPV qui, lors de son dernier Congrès à Amsterdam, a daigné laisser vacante, à notre intention, la 5e vice-présidence de son Exécutif.

LA FERVEUR FRANÇAISE D'UNE ELITE D'ENSEIGNANTS AMERICAINS

Dès 1947, alors que j'assistai à Détroit à la 62e Convention annuelle de la M.L.A., j'ai été vivement impressionné par la vitalité et la ferveur françaises d'une élite d'enseignants américains. Cette élite constitue l'association des Professeurs de Français (AATF), l'une des plus importantes filiales de la M.L.A. Or, l'AATF—dont l'organe officiel est "The French Review"—est plus vivante que jamais. Son effectif est actuellement de 5.000 membres, soit 50 pour cent de celui de la M.L.A.

A preuve de la ferveur française des membres de l'AATF, la plupart de ses délégués à Washington y sont demeurés une quatrième journée, après la clôture du Congrès de la M.L.A., pour y continuer leur propre Congrès annuel. Cette journée française fut inaugurée le 29 décembre au soir par un banquet servi à l'hôtel Mayflower à quelques 300 professeurs de français. L'atmosphère de ces agapes était tellement française que l'on avait l'impression de se trouver quelque part en France. Spectacle émouvant, en vérité, telle rencontre de centaines de fervents de la culture française au cœur même de la République américaine, dans un esprit de compréhension, voire de fraternité internationale.

Cet esprit s'est manifesté de façon aussi nette que finement nuancée dans les discours prononcés par le Président de l'AATF, le Professeur Peyre, les Ambassadeurs de France et de Suisse et le représentant de l'Ambassadeur de Belgique. Ces quatre orateurs ont exalté à tour de rôle la culture française et son incomparable valeur humanisante — dont le monde a plus que jamais besoin de se prévaloir. Aussi bien — dans l'esprit d'idéale collaboration, à base de respect de la culture propre des divers groupes ethniques dont la Suisse donne à l'univers le salutaire exemple—, le Président de l'AATF et l'Ambassadeur de France ont exhorté ses membres à in-

interpréter la pensée de la France aux Etats-Unis, pour y cimenter l'amitié franco-américaine en dépit des causes de mésentente temporaire.

En déplorant l'absence de l'Ambassadeur du Canada, le Président Peyre a eu la délicatesse de rappeler les liens d'amitié qui unissent l'AATF à la Nouvelle-France dont le voisinage contribue très efficacement à rendre plus large et solide le pont spirituel reliant l'Amérique et la France. Au programme du Congrès de l'AATF—en plus de discussions relatives à la vie de l'Association—figurait le thème: "Pourquoi la littérature française?". Suffise pour indiquer la tonalité des préoccupations culturelles de cette élite française aux Etats-Unis. Une réception à l'Ambassade Française a clôturé cette fructueuse rencontre française.

AUXILIARIES AUDIO-VISUELS PRODUITS AUX ETATS-UNIS

Une louable émulation entre les chaires de linguistique et Départements de Recherche de maintes Universités américaines a doté nos voisins de la plus riche collection qui soit au monde en fait d'auxiliaires audio-visuels. Les Congressistes particulièrement intéressés à la méthodologie de l'enseignement des langues ont eu l'avantage de voir ce matériel utilisé et discuté sous leurs yeux. La salle de démonstration fut constamment remplie de professeurs de langues modernes évidemment désireux de se renseigner sur la manière d'enseigner "in the new key".

Nul doute que la M.L.A. a sûrement contribué pour une grande part à ce rajeunissement opportun des méthodes d'enseignement des langues modernes. Aussi bien peut-on dire que les Etats-Unis sont définitivement à l'avant-garde en fait de création et d'adaptation d'auxiliaires audio-visuels en ce domaine de la pédagogie appliquée. Maints centres de recherche et d'expérimentation poursuivent activement des travaux du genre en Europe, mais je n'y ai rien vu qui soit comparable à la production américaine en fait de féconde créativité. Le Canadien qui a l'avantage de constater sur place ce qui se fait aux Etats-Unis pour promouvoir l'enseignement productif des langues vivantes ne peut que souhaiter plus d'initiatives du genre au Canada.

Bien entendu, plus que tout autre pays—la Suisse et certains pays scandinaves excepté—les E.U. ont les ressources matérielles voulues pour produire ce dispendieux matériel et le mettre à la disposition des enseignants. Les maisons d'édition de matériel scolaire sont par ailleurs pécuniairement intéressées à rivaliser d'initiative pour jeter du nouveau sur le marché—ce qui comporte évidemment le danger de l'inonder de valeur douteuse, danger moindre, toutefois, que celui de l'inertie et du manque d'imagination créative. La sélection du meilleur se fera automatiquement, avec le temps. D'autant plus sûrement que l'esprit pratique américain excelle à discriminer entre essai et réussite. C'est d'ailleurs avec cette louable—autant que modeste—attitude d'esprit que la recherche du meilleur suscite autant d'essais prometteurs chez nos voisins.

Devant cette richesse d'auxiliaires audio-visuels, l'éducateur Canadien est tout d'abord tenté d'envie. Il est non moins justifiable

d'appréhender que nos pratiques voisins ne soient en train de dépasser inconsciemment la bonne mesure en fait de mécanisation de l'enseignement — comme si le facteur essentiel du rendement scolaire pouvait être autre que la compétence des maîtres. Il se peut que l'engouement américain pour la multiplication des moyens de concrétiser l'enseignement des langues résulte pour une bonne part d'un mécanisme de compensation à la pénurie de professeurs compétents. Et l'on peut se demander si vraiment les professeurs de compétence très déficiente sauront utiliser fructueusement le matériel audio-visuel mis à leur disposition.

SAIN REALISME A IMITER

Il demeure que le réalisme américain autorise l'espoir que l'essentiel ne sera pas noyé dans l'accessoire. A maints signes non équivoques, l'esprit des récentes assises de la M. L. A. s'est manifesté aussi lucide que progressif. Par exemple, le discours présidentiel a très pertinemment mis en évidence la valeur culturelle des langues vivantes. C'est de "la dignité éminente de la littérature" que le vénérable Président de la M. L. A., M. Gilbert Chinard — dont le nom dit bien quel sang coule dans ses veines — a cru devoir parler. Avec une sincérité émouvante — bien qu'en un anglais assez mal prononcé (ce dont il n'avait évidemment pas la moindre honte, et qui pourrait l'en blâmer? —, il a courageusement revendiqué pour les langues vivantes la place d'honneur qui leur revient dans les programmes scolaires à tous les degrés, place qui leur a été trop longtemps et leur est encore marchandée.

Trop longtemps enlisés dans un unilinguisme hautain — de leur propre aveu —, nos réalistes voisins entendent prendre les grands moyens pour en sortir. D'où le Mouvement ou Programme dit FOREIGN LANGUAGE, organisme de la M.L.A., préconisant l'enseignement d'une première langue seconde dès l'Ecole Élémentaire. Apparemment extrémiste, cette réaction manifeste tout de même le réalisme caractéristique de nos voisins. Ils savent bien qu'il faut viser beaucoup plus haut que le but pour augmenter les chances de l'atteindre. C'est pourquoi je ne saurais condamner le zèle du Dr Théodore Andersson, dynamique directeur du F. L. Programme, à vendre l'idée d'un bilinguisme scolaire quelque peu utopiste, sinon même très discutable. Mais je crois comprendre sa stratégie et ne le contredis plus dès qu'il exclut de son plan de réforme linguistique les grades primaires. De plus en plus, il se limite à préconiser l'initiation à la langue seconde au stade de l'Ecole Élémentaire. En autant qu'il s'agit d'initiation orale d'enfants de 9 ou 10 ans au moins, nous sommes d'accord.

En bref, il semble bien que la M.L.A. veuille promouvoir un bilinguisme vraiment intelligent, où la préoccupation du culturel aille de pair avec celle de l'utilité immédiate. Cette louable préoccupation ressort du choix du thème assigné aux représentants de l'Inde, de l'Indonésie, de la Suisse, de l'Etat d'Israël et du Canada, à savoir: le rôle des langues dans le développement du sens national dans leur pays respectif. Soit, la M.L.A. veut promouvoir un enseignement des langues vivantes de plus en plus orienté à l'étude de la civilisation

des peuples et à la compréhension internationale, mais sans préjudice au développement culturel normal de chaque peuple.

A ce sujet, les lecteurs canadiens ont le droit de savoir que M. Louis T. Couillard, conseiller à l'Ambassade Canadienne de Washington, s'est acquitté très brillamment de sa tâche périlleuse d'expliquer le rôle des langues dans le développement du sens national au Canada. Il a su dire toute la vérité sur la question avec une pondération et une objectivité qui lui gagnèrent l'entière sympathie de l'audience. Et celle-ci n'a pas pu ne pas comprendre que, en notre pays bi-ethnique et bi-culturel, la conscience nationale doit s'inspirer à la fois de l'histoire et de la Constitution canadiennes — lesquelles postulent et consacrent l'unité dans la diversité. Cette unité requérant que la minorité française puisse aussi facilement et normalement accéder à sa culture propre en dehors du Québec que l'élément anglais a coudées franches pour accéder à la sienne même dans le Québec.

Je crois avoir souligné l'essentiel de ce que j'ai vu et entendu à Washington.

J'en suis revenu avec la conviction que le Canada devrait être plus présent aux conventions linguistiques du genre. Nous y étions à peine une dizaine de Canadiens: 1 représentant de l'Université de Montréal, 1 de McGill, 2 de Laval, 1 de Saint-Joseph et quelques instituteurs et institutrices de Montréal.

Léopold Taillon

LISTEN AND LEARN FRENCH

Dover Publications, Inc., New York, Price \$4.95

Here is an excellent set of three ten-inch long-playing records giving useful phrases and sentences for travel and everyday living in France. The French is spoken by native speakers — one of whom is Prof. Jean-Albert Bédé (principal speaker this year at the O.M.L.T.A. Easter convention) of Columbia University. An English phrase is heard, followed by the French equivalent—then an adequate pause for repetition by the listener. The accuracy and high fidelity of these records are guaranteed

Accompanying the records is a pocket-sized manual containing all the recorded material: English and French Texts with a phonetic transcription, using normal letters and not phonetic symbols, directly below the French. In the Introduction of the booklet there are hints of how best to use the records; a good bibliography listing dictionaries, grammars, periodicals available in French, etc., and a section explaining the system of pronunciation used in the phonetic transcriptions.

These records would be useful for both teachers and students, especially if a trip abroad were being planned. A grade XII student took them home one weekend to listen and came back with enthusiastic reports. And most important, here, for the first time, is a set of records within the price range of our students.

KAY LIDDY.

AUSTRALIA THROUGH FRENCH EYES

A New Interpretation

Apart from several excellent travellers' accounts of their rather short stays, like the Count de Beauvoir's in 1866, French books on Australia are very rare. In 1923, Crevelli published one on Australian agriculture and stock-raising. Now Roger Loubère, who lived among us for 21 years and became French Consul for Victoria, has written *Australie, cinquième continent* (Amiot-Dumont, 20/-), printed recently in Paris and constituting the first important work of its kind; appreciative, brilliant, original, typical of a clear-thinking Frenchman. It covers the period from 1925-1951; Monsieur Loubère served with the Free French Air Force in Great Britain for five of these years.

A native of Bordeaux, he had early heard of Australia's favourable industrial conditions and joined Holden's Motors in Sydney as an engineer. On a walkabout, he took spells in Adelaide, Broome, the Kimberleys and Alice Springs, before returning to work in Sydney and finally Melbourne, where he became so well known in his official post, a post he now holds in Eastern Pakistan.

The democratic nature of Australian life, void of servility but happy, sports-loving and sincere, won his heart and carried him through the depression. This keen observer noted that here well-dressed factory-girls could play golf and tennis in the evenings. He attended University evening classes and became active in cultural organizations like the Alliance Française. Everyone of note in Melbourne knew or knew of M. Loubère during his energetic consulship from 1945 on; for his part, he found in Australia the proof of Ibsen's saying that the great duty of democracy is to turn every citizen into a happy aristocrat.

For the would-be French immigrant, the author gives geographical and historical facts, down to the temperatures and rainfalls of the various States, the eight-hour day, the legal system, the pros and cons of compulsory arbitration, the cost of living and the Commonwealth Constitution. There are very, very few, and unimportant, inaccuracies in his account.

Flashes of humour light up M. Loubère's pages on politics. He re-tells a few traditional jokes that would be new to his readers. So we have examples of Australian political repartee. When Sir George Reid was explaining to a vast Perth audience some of the advantages of a democratic constitution, he mentioned that we had no aristocracy. Thereupon a hoarse alcoholic voice yelled from the gallery, "That's a lie, we have got aristocrats in Australia!"—Sir George looked at the interjector and said, "Pardon me, sir, you're right. I hadn't noticed you." Billy Hughes figures in the same chapter with his repartee to the angry lady who threatened to poison him were he her husband. ("If I were your husband, I would take poison myself.")

An analysis follows of Australia's three great crises, the two World Wars and the depression. It includes a tribute to her magnificent contribution to France's struggle in 1914-18, for both peoples realize that true democracy is much more than a political system: it is a firm faith in human dignity. Thousands of Diggers, who lived, fought

and suffered on French soil, retained for France a deep sympathy and admiration which were not belied in the darkest hours of June, 1940. "It is among the Diggers," affirms Loubère, "that our country counts its most faithful friends."

Without distinction of parties, the author analyses and commends our immigration policy. As an amateur but well-informed anthropologist, he goes on to write the story of the aboriginal population, their customs and art, and the probable future of these stone-age tribes.

Soil absorbs race. However, the ethnic unity of White Australia seems complete except for the differentiating factors of city—and country—life. National characteristics are discussed—individualism, the sense of fair play, mateship, loyalty to the Throne, respect for women, the devotion to many sports, etc., radio and cinema, increasing participation in cultural activities (music, literature, art), the love of home, as well as of social life and organized activities.

Most of these qualities are of course shared by Englishmen, although the social incidence may differ. But the fifth continent, owing to its isolation, presents certain peculiarities, as in flora, fauna and singular objects. With his passion for ethnic and anthropological questions, Loubère discusses boomerangs, stock-whips, koalas, dingoes, kookaburras and kangaroos, lyre-birds and cactus, but in a style far removed from that of the mere guidebook. His chapters are nearly all brilliant personal interpretations, like the masterly assessment of Australian painting and its debt to French influence, one of the topics on which I heard him lecture at the University of Tasmania.

In the excellent section on sports, we read that our life-savers constitute the physical aristocracy of the human race. And if you imagine that none but a Briton can understand cricket, you will convict yourself of error by reading the four pages Loubère gives to the game. He saw a boy named Don Bradman batting at Bowral in January, 1926, play his first big match in Sydney, and his last in Melbourne 22 years later, whilst in between he barracked on the Hill during the bodyline controversy and was advised to go and fish for frogs! His accent had betrayed him.

Australia's giant strides in primary and secondary industries are traced and supported by statistical and photographic evidence. No Golden Age among natives vanished in Oceania and the Pacific with the coming of the white man. Loubère's book, which should be translated, offers proof that courage, energy, foresight and good sense are the real reasons for the prosperity of empires. Yet his keen eye sees the humours of history and of some present-day weaknesses. In 1810, Governor Macquarie declared that there were only two kinds of men in New South Wales—convicts, and those who ought to be convicts. Statesmen like Parkes, Deakin, Reid and Barton, inspired by empirical ideals, laid for this young democracy of the Commonwealth under the Southern Cross foundations on which the Utopia of a Jaurès is being built into a living reality. To its understanding, our friend, Monsieur Loubère, makes no small contribution.

L. A. Triebel, University of Tasmania.

JUAN RAMON JIMENEZ,
Nobel Prize for Literature, 1956 *

The recent award of the Nobel Prize for Literature to Juan Ramón Jiménez may have surprised some people for his name is not very well known outside the Spanish speaking world. And yet he ranks as perhaps the most influential master of the modern generation of Spanish poets; a true poets' poet who is rightly said to have "created the poetic climate of contemporary Spain". In choosing Jiménez among some 30 candidates of all nationalities, the Swedish Academy paid tribute to the "purity" and "high spirituality" of his poetry. And in paying tribute to him they wanted to honour as well the memory of two other great Spanish poets, Antonio Machado and Federico García Lorca. The award represents therefore an international recognition of the high quality of the poetry produced by the Spanish peoples, perhaps the richest and deepest expression of their literary genius today. It is significant that the last Nobel Prize awarded to a Spanish speaking writer, in 1945, went also to a poet, Gabriela Mistral, of Chile.

The modern renaissance of Spanish poetry dates from Rubén Darío and the Modernist school at the turn of the century with their cult of art for art's sake and their impressionistic use of pictorial and musical effects. It was a poetry devoted to the evocation of sensuous and often exotic beauty, an attempt to escape from the realistic, moralizing verse that had prevailed in the latter half of the 19th century. It tended to cultivate the form rather than the human content of poetry, by means of symbolic images and gem-like words, with a hazy Arabian-night atmosphere and a vague feeling of melancholy and nostalgia. The nearest equivalent in English poetry would be found in the verbal artistry and luxuriance of the early W. B. Yeats, also fond of symbolism. Juan Ramón Jiménez began his career as a poet in the midst of this Modernist fashion. He was born 76 years ago at Moguer, a small town in southern Spain, near the coast from which Columbus sailed for the New World. Still a young man, he abandoned his law studies in Seville and went to Madrid to try his fortune as a budding poet. He suffered from a neurosis which surrounded his youth, he tells us, with "coldness, weariness and suicidal tendencies". But he found peace and happiness in the seclusion of convalescent homes and in the country, where he could cultivate his sensibility by "feeding it with beauty, the only food fit for the heart", as he put it. He dabbled at first in painting and music, but poetry soon became his true vocation, the medium in which he was to create a new world of his own, free from the distressing imperfections of external reality. During the Spanish Civil War in 1937 he left Madrid, where he and his wife had been looking after some children in their home. He has since refused to return to Spain, in a silent and dignified protest against the rule

* From a radio talk broadcast by the CBC (Toronto) on March 5, 1957.

of force imposed on his country. He has taught and written poetry in the United States and Puerto Rico, where he lives at present, a sick old man, heartbroken by the recent death of his wife. His whole life has been dedicated almost entirely to writing and editing poetry. Over 40 volumes of his verse and prose have been published, besides many poems which have appeared in periodicals only or are still to be published.

The main purpose of his work, as indeed of his life, is to satisfy his yearning for spiritual perfection through the contemplation of beauty and its expression in poetic form. It is the work of the contemplation of beauty and its expression in poetic form. It is the ascetic life of a man inspired by a profoundly religious sense, by what he calls "that immanent religion without any absolute creed which I have always professed".

His life and work may be aptly summed up in his own words as "the constant purification of the same thing". That is, the constant effort to reach perfection, for "although perfection is unattainable, we must always aim at surpassing ourselves". This explains the essential unity of his poetry. Individual poems are only fragments which give a very inadequate idea of his work as a whole. And he has treated them as such fragments, often making corrections of his published verse in subsequent editions.

In its early period, until about 1916, his poetry is impressionistic and sentimental. It appeals to the senses through sound and colour, and it expresses vague sentiments of solitude and melancholy. But the objective of this early poetry is already clear: to evoke and enjoy what is essential and permanent in things; to capture the fleeting impression things leave in the corners of our consciousness; to give lasting expression in words to that beauty which surrounds us and which we lose after a momentary glimpse of it. Nature becomes therefore a spiritual landscape, an echo of the poet's sensibility, and by revealing to us its subtle, innermost movements he sheds light upon unsuspected zones of our own sensibility. Examples of his poems in which the landscape reflects, as in an impressionistic painting, the mood of the poet with a brilliant display of colour and sound are *Mar del sur* (Southern Sea), of tropic warmth, and *Estampa de invierno* (Winter Scene), with its cold pale effect skilfully emphasized by the use of a closed sound *o* in the rhyme of almost every line just as in the previous poem it is the bright, open sound *a* that dominates the rhyme.

After 1916, Juan Ramón Jiménez's poetry enters upon a new phase, becoming more intellectual and less sensuous. The description of external objects or even of ordinary sentiments tends to disappear, in search of more synthetic and conceptual images which reflect deeper states of consciousness. His method varies but his poetic objective remains the same: to find ever purer ways of expressing his inner experiences. This search for a more naked type of poetry, free from all that is accessory and not essentially poetic is expressed in a little poem entitled *La poesía*, a concise and exact poetic autobiography, which begins:

Maiden, at first she met me
all clothed in innocence,
And I loved her like a child.

(Note that these and other poems by our author have been translated by J. B. Trend in his *Jaun Ramón Jiménez: Fifty Spanish Poems*, Oxford, 1950.)

This new poetic style placed Jiménez at the head of the "pure poetry" movement of the 20's, but his verse never was a mere intellectual, dehumanized exercise nor a probing of the subconscious in surrealist fashion. He aimed at an exact equilibrium between emotion and intelligence in an effort to understand the essence of things. He sees this essence in what he calls "islas del instante", islands of the moment, and tries to reflect their significance, both for the heart and the mind. One of these moments is captured in the poem *Levedad* (Lightness), in which a net curtain swaying gently in the stillness of the night becomes a symbol of the mystery of life itself. It is an eloquent and moving example of how to see the transcendent meaning of the most trivial detail through intense, deep contemplation. Thus we arrive at the "plenitud de lo mínimo", the full awareness of reality, through details which are like clues to the cosmic mystery surrounding us. And poetry makes these fleeting, beautiful instants eternal for us.

This desire to discover the eternal essence of things brings him closer than ever to the mystic poets in his last period. As he himself has said, "the best Spanish lyrical poetry has been and is inevitably mystical since the poet is . . . a mystic, with or without God." And like the mystics he tried to reach the innermost roots of the spirit and to express, in poetic terms, the indescribable vision of a pure beauty beyond the senses. Hence the effect of obscurity his poetry has at times, but a legitimate obscurity because it is the result of the depth he reaches in his probings into the innermost recesses of the spirit.

Jiménez's achievement, then, is the creation of an original and rich poetic world of his own in an indefatigable effort to approach the ideal of perfection through the expression of beauty. In so doing he has raised the aesthetic standards of Spanish poetry to one of its highest levels, as exacting and precise as a scientific discipline, yet as fresh and natural as a flower. In this high standard he has set for poetry lies the secret of his inspiring appeal.

Diego Marín
University of Toronto

FRENCH IN ENGLISH SCHOOLS

While I was in England last summer, there appeared one of those very informative pamphlets published from time to time by the Ministry of Education. This particular publication is entitled **Modern Languages** and forms a fairly comprehensive survey of the position of foreign languages in the schools of England. The Ontario teacher of French would derive benefit from a perusal of this Report: we cannot afford to remain smug in our present outlook and it is by selecting the best from the methods and material of other systems that we shall progress.

In the following few lines, then, I have tried to select some of the more relevant aspects of the Ministry's Report in the hope that it will lead some readers to get this pamphlet for themselves, I have confined my remarks to the observations on the French language, which indeed forms the bulk of the Report.

You are no doubt aware that the secondary school in England has two possible stages. For those intending to sit for the General Certificate of Education (Ordinary level), five years is the normal length; while candidates for the Advanced level continue for yet another two or three years and will, therefore, have had seven or eight years of French by that time.

Study of the language begins on entry into the secondary school, at age 10 or 11. Normally five periods, each of about 40 minutes duration, are allotted to the subject. In the sixth form, however, time allowance may increase to as many as nine periods.

The early stages are very similar to our own: the first two months being devoted to pronunciation. The Report warns against the excessive use of the imitation method with students who are already past the imitative stage and whose speech habits have been formed. It states, too, that "Many teachers prefer not to teach the sounds *in vacuo* but first of all to build up a carefully selected range of words which can be used in simple dialogue . . . The sounds can then be isolated from them for the purposes of phonetic teaching". What follows may well serve to arouse our professional conscience also: "In practice it is found that the majority of beginners are given good instruction in pronunciation during their first term, though sometimes the mistake is made of putting a non-specialist in charge of the youngest pupils and in this case great harm can be done". Surely grade 9 is every bit as important as Grade 13, and I do feel that the Head of the Department should see to it that he has at least one Grade 9 on his time-table, if only to keep in active touch with the progress of his teachers. The Report notes that conversation practice starts out well but tends to be neglected after the first year. In passing, may I be permitted a personal reflection: many of us never come into contact with a French milieu after leaving university. From the meagre capital there accumulated we draw for the rest of our teaching days, and just how thin has it become by then? There are a number of Summer courses in French that

can be taken, courses given in agreeable surroundings and which can be relaxing as well as informative.¹

With respect to grammar, we are reminded that "it is only one of many aspects of language study and should not be allowed to dominate the course. Memorizing speech patterns or carefully chosen basic examples is preferable". I'm thinking, at the moment, of a book like **Ted Bopp**² and how, by repetition of phrases and forms, the author has shown how grammar could be taught or supplemented in a painless way. As to actual grammar, we are told that "Since clear comprehension is essential, most teachers make their explanations in English". As a general rule, I never did see much future in confusing the student still more by explaining a difficult point of grammar in a language he is still trying to untangle.

Composition receives a rather thorough going-over with a preference for guided composition over the so-called free composition. Careful preparation, restricted to a few connected sentences at the outset, and systematic use of acquired vocabulary outweighs the questionable value of too much freedom of expression. "It is usually the weakest linguist who is the most wildly inventive". The scope may, of course, be widened after the second or third year. It was not necessary to remind us of the correcting load connected with composition, but the Report does suggest that group composition might relieve the teacher of this chore while enabling him to give it a more thorough treatment. "The class can be divided into groups and a composition written by one group only in each week". When correcting such an assignment, "the corrector should give no more help than a signal in the margin to indicate an error . . . To do more than this amounts to spoon-feeding and the blunders persist". I imagine that most of us use a code of symbols when correcting work.

Dictation is indicated as "a searching test of knowledge, vocabulary and aural comprehension" and the authors are right when they suggest that "short passages, given frequently, repay the time involved.

A plea for exercises in retranslation is made. Again, this is a point we might consider even though it is practised, in a remote way, by Grade 13 teachers when they deal with the continuous prose passages at the back of the Authors text. One selects a passage because of the interesting or important words, idioms or constructions that it contains. This passage is then read and studied carefully in class, after which a careful translation is made by teacher and students. The students then retranslate from English into French.

The value of formal written translation, or prose composition is critically questioned: it is "only profitable when adequate time and care are given to it and a high standard of accuracy and style is demanded". And so, work of this kind is reserved for the sixth-former who, by then, has had five years of French. In the fifth year, however, the student should be taught the intelligent use of the dictionary. Goodness knows how weak our students are in this respect! so many cannot even handle an English dictionary intelligently.



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Since I have already taken up much valuable space, I shall limit myself to two more topics. In comprehension tests, the Report favours questions in French to be answered in French and goes on to say: "As a means of gauging proficiency in the practical use of the foreign language, comprehension tests are usually less effective than formal translation from or into the foreign language, because it is difficult to frame the questions in such a way that they cannot be answered by merely re-copying part of the text adding, perhaps, one or two words".

At the end of one chapter, the authors return to the discussion of memorization. They insist on the value of learning by heart passages of prose and verse in the foreign language. "Learning by heart is the very root of the study of modern languages". Would it not be a step in the right direction were our course of study for Grade 13 to include carefully selected passages or poems to be learned by heart and tested on the Final paper? The students might then carry away with them gems that would be appreciated later on.

I have left much unsaid though there are, among others, very good chapters on the Sixth form and on the training of the Modern language teacher.

Gerald B. Maher, Tillsonburg High School

1 See advertisements of our leading Summer Schools.

2 Published by Clarke Irwin (Bell), Toronto.

DICTATION IN MODERN LANGUAGE TEACHING

By Prof. Manuel Gelman, Lecturer in Method of Modern Languages
in the School of Education, University of Melbourne,
Victoria, Australia

There was a time when the rôle of dictation in the teaching of modern languages was a very limited one. Once a week, the teacher would read a passage in French or German to the class, following standard examination procedure; then the passage would be correctly spelt or written on the blackboard, the pupils would correct what they had written and write their errors out correctly ten times. Some benefit, no doubt, was derived even from this primitive method of teaching pupils to write from dictation, a method which is probably still employed in more than one school today.

But dictation is not only the form of testing to which some would reduce it. Admittedly it is the best quick all-round test of knowledge of French; it tests exact knowledge of French sounds, of the orthographic symbols for those sounds, of vocabulary, of comprehension of both spoken and written language and of fundamental grammatical rules.

And since it is so valuable a test, the modern teacher of French (and incidentally the examiners for the Public Examinations) allot a good percentage of the marks in examinations to dictation.

However, testing is only one of the many valuable functions of dictation. It can be used in very many ways as a teaching device to improve the ability of pupils to hear and understand, to read and understand, to read aloud with good pronunciation, and to speak and write fluently and correctly.

Nearly all the passages for Broadcast Dictations in Intermediate French have been specially prepared with a view to their being used for these several purposes. Here are notes of one lesson which might be given, so as to gain the maximum linguistic benefit, on *Une Horloge Dangereuse*, an Intermediate passage which was broadcast on September 21, 1948. Comments on the method and samples of questions are placed in brackets after some of the steps.

A. PREPARATION

1. New and key words are read twice by the teacher but are not seen by the pupils. The second time they are repeated by the pupils after the teacher. (Syllabification, articulation and accentuation of final syllables are stressed. Pupils hear and pronounce sounds correctly before meeting the artificial and distracting influence of unphonetic spelling.)

2. The same words are read from the blackboard by the teacher and pupils. (Association is made between the sound and the orthographic symbol.)

3. The teacher explains the meaning of the words. (Pupils identify the linguistic symbols with the things and ideas symbolized

and make sound-sense associations.) The teacher employs for the explanations:

- (a) material association (*voici une montre*),
 - (b) performance (*je me heurte*),
 - (c) illustration (a sketch of a road, footpath, and houses for *le trottoir*),
 - (d) synonyms ("*de son mieux*" veut dire "aussi bien que possible"),
 - (e) antonyms ("*se presser*" est le contraire de "*se promener lentement*"),
 - (f) definitions (the teacher says *Une horloge est une grande montre*, and draws a quick sketch of a clock at the same time),
 - (g) context (*Quand je me fâche, je suis furieux*),
 - (h) cognates (*s'excuser*),
 - (i) translation, as a last resort, for a word such as *commode*, difficult to explain clearly by other methods.
4. The class studies the pronunciations of words which resemble those of certain important or difficult words in the anecdote. (Pupils are prepared for difficulties to come and learn the pronunciation of further difficult words.)
5. General points that cause difficulty in dictation are revised.
- (a) What seems a strange and hard word may be two common words joined through elision (e.g. *il s'appelle*).
 - (b) The infinitive is the only part of a verb that can follow any preposition except *en*.
 - (c) Reference to the antecedent will determine the number of the relative pronoun *qui*.

General Comments on Preparatory Steps

1. The fact that success in comprehension and dictation depends upon knowledge of the words and points of pronunciation and grammar treated helps to motivate concentrated attention.

2. Valuable teaching of vocabulary, grammar and quick comprehension has been done. Isolation of difficulties has given even weaker pupils confidence and real interest in what is to follow.

3. An aim here, as throughout language teaching, is to enable pupils to hear and see passively and to speak and write actively correct forms rather than to allow mistakes to be made and then correct them.

B. PRESENTATION

1. Aural Comprehension and Oral Practice

(a) The teacher reads the anecdote and asks pupils to say phrases that they remember. (The pupils hear the text as a whole, taking it in by meaningful dynamic word groups, not by isolated words).

(b) The teacher reads the anecdote again and gives rapidly many easy questions about it. (Sound-sense association is by now established and the pupils can concentrate on comprehension and appreciation of the story unhampered by linguistic difficulties. Opportunity is given for subconscious assimilation since the speed of

reading will be too great for conscious analysis or mental translation. Since testing of comprehension is the chief aim at this stage full sentences need not be demanded in answers, which should be obvious and easy and require no complicated act of judgment. Three minutes of very intensive and rapid questioning will enable the pupils to hear each "slice" of significant sound so often that there will no longer be any question of dealing with it in anything but French. Typical questions are:

Qui marchait devant moi?
Qu'est-ce que l'ouvrier portait dans les bras?
Où est-ce que l'ouvrier marchait?
Qui portait une horloge?
Quelle sorte d'horloge portait-il?
Comment est-ce que l'ouvrier portait l'horloge?

2. Dictation

Here the broadcast dictation may be taken. If so, of course, the class will conform to the standard procedure for these broadcasts. Otherwise (a) the teacher reads the anecdote while the pupils write from dictation; (b) the teacher re-reads the passage; the pupils repeat each word-group after the teacher while revising their own scripts.

(While the dictation is being given one of the following methods can be employed to provide a fair copy from which the pupils will correct their own script:

- (1) A medium pupil writes the dictation on the blackboard.
- (2) The teacher or a very good pupil writes the passage on a portable blackboard which cannot be seen by the pupils.
- (3) The passage is written on a portable blackboard by the weakest pupil in the class, who is allowed, when he desires, to refer to the text.)
- (c) The teacher checks the fair copy.
- (d) The pupils correct their scripts while the teacher, moving around the class, gauges their success.
- (e) The pupils read aloud the corrected version on the blackboard.

3. Conversation

Rapid conversation is held about the text. The teacher stands at the side of the class, and pupils refer to the blackboard only if they are unable to answer correctly unaided. Questioning continues until most pupils can give complete sentence answers correctly without reference to the text.

(With the teacher's pronunciation of the questions ringing in their ears pupils are able to say complete sentences fluently, accurately and idiomatically, mimicking now the rhythm, stress and intonation of the teacher's rapid speech. There has been much repetition, stressing mechanical response; this has only gradually increased in speed and intellectual demands upon the pupils. By now, most pupils would find it harder to answer the rapid questions in English than in French, so automatically does the French reply come to them.)

4. Study of Accidence, Idioms and Constructions

(a) Rapid mutation exercises are given.

(1) The teacher asks the pupils to indicate if they do not understand such phrases as the following said at the greatest speed possible:

Quelque chose de très amusant.
Quelque chose de très intéressant.
Quelque chose de charmant.
Il était midi.
Il était minuit.
Il était six heures.
Beaucoup de gens rentraient à la maison.
Beaucoup de professeurs rentraient à la maison.
Beaucoup d'ouvriers rentraient à la maison.

(2) The teacher asks the pupils to say in French such phrases as:

"Something very amusing".
"Something very interesting", etc.
"In front of us was walking an old gentleman".
"In front of us was walking a workman".
"In front of the workman was walking an old gentleman", etc.
(b) Generalizations are made about

- (1) Quelque chose de très amusant.
- (2) Beaucoup de gens.
- (3) Rentrer à la maison.
- (4) Il portait dans les bras.
- (5) The use of the infinitive after *pouvoir*.
- (6) The formation of adverbs corresponding to adjectives ending in *-ent*.
- (7) The gender of *la victime*.

(Since the examples of these points of grammar are now so thoroughly known the need for the generalization is reduced; however, such generalizations help weaker pupils and those with a preference for the intellectual, analytical approach, and serve to drive home the points made.)

C. RECAPITULATION

(a) The teacher tells the story at full speed, substituting *un canon* for *une horloge*, *tua* et for *heurta si violemment* *que* and *un revolver* for *une montre*.

(The reaction of the pupils will indicate clearly their understanding of the story. The pupils, after the initial exercises in general comprehension, have been asked to understand accurately and then employ ever-increasing units of language—words and small phrases, longer phrases, sentences, and now the story as a whole. The severest test is the one that follows.)

(b) Pupils are asked to recount the anecdote fluently.

D. APPLICATION

At home pupils translate into French an English version of the anecdote.

(This version should be made very idiomatic to avoid word for word translation.)

Alternatively a passage of English containing similar vocabulary and constructions but with different subject-matter could be set for translation into French.

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E. BLACKBOARD SUMMARY

(a) The following words and phrases will be written on the blackboard before the lesson but concealed by some means until step 2 of the Preparation.

| | |
|---------------|---------------------------|
| les gens | pressé |
| le déjeuner | se presser |
| le trottoir | commode |
| un ouvrier | de son mieux |
| il donnait | prudemment |
| ils donnaient | insolemment |
| vieux | lâchermacher |
| cieux | portmort |
| pour manger | un garçon qui donnait |
| de manger | des garçons qui donnaient |
| à manger | s'excuser |
| une horloge | se fâcher |
| une montre | heurter |

(b) The anecdote written by a pupil and corrected in coloured chalk.

(c) Writing incidental to teaching of grammar points.

F. DICTATION

Une Horloge Dangereuse

L'autre jour, j'ai vu quelque chose de très amusant. Il était midi, et beaucoup de gens, qui rentraient à la maison pour déjeuner, se pressaient sur les trottoirs. Devant moi marchait un ouvrier, qui portait dans les bras une horloge énorme. Il était évidemment fort pressé et s'avavançait très vite.

Un vieux monsieur se promenait aussi sur le trottoir. Le porteur ne pouvait pas le voir et le heurta si violemment que le vieux monsieur tomba. L'ouvrier s'excusa de son mieux; sa victime cependant au lieu de se fâcher, lui dit simplement: Mon ami, une autre fois, portez donc une montre; c'est moins dangereux et plus commode.

G. OTHER METHODS OF TREATMENT

1. The story may be retold or rewritten by the pupils, using different characters and objects. L'ouvrier, le monsieur, l'horloge, la montre can be altered to le fermier, l'agent de police, l'agneau, le chat.

2. The story may be related by the pupils as if they were the workman or the old man.

3. The story may be related in the present tense or in the plural.

4. Pupils may be asked to write questions to which selected sentences from the text provide the answer. They would be expected to form such questions as:

Quelle heure était-il?

Pourquoi est-ce que les gens rentraient à la maison?

Qui marchait devant moi?

5. The pupils may rewrite the story qualifying each noun and modifying each verb.

6. Pupils can expand the story into a short play and act it. A good deal of repetition may be permitted in the dramatization.

Though not all dictation passages are specially prepared, as are most of the Intermediate Broadcast passages, for the treatment suggested above, there are probably no passages in French or German which the teacher cannot use in some of the ways suggested.

The essential principle is that the dictation lesson should only occasionally be a testing period and that it should usually provide a maximum of training in the four linguistic skills.

A selection of dictation passages given in recent Matriculation, Leaving and Intermediate French examinations is set out below. A similar selection of German dictations was given in Circular No. 81.

Intermediate

La Petite Madeleine

Madeline a dix ans. Elle est une gentille petite fille qui a de beaux cheveux bouclés, de grands yeux bleus, et de jolies joues rouges. Elle est gaie et intelligente, et va tous les jours à l'école. Elle aime bien l'école, mais hélas! elle n'est pas toujours sage. Elle aime mieux les vacances. Quelquefois le bulletin, qu'elle rapporte à la maison à la fin du trimestre, n'est pas tout à fait satisfaisant. **Madeline ne travaille pas toujours de son mieux**, écrit la directrice. Quand son père lit ce bulletin, son visage prend une expression très grave. Il ôte ses lunettes et parle très sérieusement à sa petite fille. Madeleine a honte, et elle promet de se conduire bien et de travailler de son mieux.

Leaving

Les Vacances

Un jeune élève qui pouvait avoir quinze ans cherchait à s'employer pendant les longues vacances d'été. Ne trouvant pas de travail il alla voir plusieurs jeunes gens qu'il avait rencontrés au restaurant, et qui avaient un emploi fixe et intéressant. Il s'engagea avec eux et leurs employeurs pour les remplacer pendant leurs vacances. Il était très travailleur; il travailla chez un marchand de fruits, vendit des glaces à la sortie des spectacles, lava des voitures dans un garage et ainsi de suite jusqu'à la fin de l'été.

Non seulement cette idée lui permit de gagner assez d'argent pour acheter une bicyclette, mais elle lui valut de se faire des relations, grâce auxquelles il put trouver une situation quand il eut fini ses études.

Matriculation

Bruits de septembre

Il y a d'autres bruits encore qui sont propres à ce moment de l'année, et qui se passent principalement dans les vergers. Une branche grince en se courbant, sous un poids arrivé tout à coup à son dernier degré de développement; ou bien, une pomme se détache et tombe à vos pieds avec un son mat sur la terre humide. Alors vous entendez fuir, en frôlant les branches et les herbes, un être que vous ne voyez pas: c'est le chien du paysan, ce rôdeur curieux, inquiet, à la fois insolent et poltron, qui se glisse partout, qui ne dort jamais, qui cherche toujours on ne sait quoi, qui vous épie, caché dans les broussailles, et prend la fuite au bruit de la pomme tombée, croyant que vous lui lancez une pierre. C'est, somme toute, le moment le plus mûr de l'année.

REVIEW EXERCISES FOR "LA PETITE POULE D'EAU"

A. ANIMALS AND VOCATIONS

Vocabulary

| | |
|--|---|
| la moustique—mosquito | le facteur, le courrier—mailman |
| la poule d'eau—water hen (à jabot argenté)—silver-breasted | (le courrier, also the mail) |
| la poule de prairie—prairie hen | (le sac de malle—mail bag) |
| le malard—mallard (à col vert) | le restaurateur—restaurant keeper |
| les oiseaux aquatiques—water fowl | le missionnaire—missionary |
| le cheval—horse (la Belle) | le capucin—Capuchin father |
| la jument—mare | le curé—priest |
| la bique—nag | le tailleur—tailor |
| le rat musqué—muskrat | le paysan—peasant |
| le canard—duck | le marchand de fourrures—fur merchant |
| une oie—goose | un intendant—steward |
| le buffalo—buffalo | une institutrice, maîtresse—school mistress |
| le castor—beaver | un professeur, instituteur—teacher |
| la mouche—fly | une garde-malade—nurse |
| le mouton—sheep | le boucher—butcher |
| la brebis—ewe | une vieille fille—an old maid |
| l'agneau—lamb | la commission scolaire—school board |
| un agnelet—un agneau nouveau-né | |
| le stern—tern | |
| la sarcelle—teal | |

Exercise

Translate into French:

1. If you could endure the mosquitoes you would enjoy your crossing of the first island
2. They were enormous, and always famished. There were hundreds of thousands of them.
3. It was lucky that there was mosquito netting on Miss O'Rourke's windows, for in the night the ewes and their lambs would try to get in.
4. There were no horses on the island, of course. It could be reached only by boat. If there had been any, the flies and mosquito would have driven them crazy.
5. You should have seen the water fowl that came there every spring! Big prairie hens almost too heavy to fly. Green-necked mallards. And wild geese with their plaintive cry.
6. Luzina arranged her return trip with a fur merchant who was hurrying in order to buy some muskrat skins cheap.
7. A Capuchin missionary came to Rorketon two or three times a year. He visited the island, too, about once a year.
8. He was exceptionally talkative, but Luzina enjoyed that. She was such a friendly creature!
9. Hippolyte was steward for Mr. Bessete, who kept a general store at Rorketon.
10. Compared to the people among who he lived, he was quite rich. He could sell the sheep, their hides, their wool, and their meat.
11. However, he complained constantly about the taxes the government took from him. One could say that he was a miser.
12. The fewer the expenses, the more the profit, he used to say.

B. VEHICLES AND FOOD

Vocabulary

| | |
|----------------------|------------------|
| la charrette—cart | la graisse—fat |
| le canot—small boat | la farine—flour |
| la barque—small boat | la crêpe—pancake |

une embarcation—boat
 une auto—car
 une Ford—(démantibulée, branlante)
 un traîneau—sleigh
 le train
 (changer de train—change trains)
 la voie ferrée—railroad
 les gros chars—big train
 la traverse—railway tie
 le volant—steering wheel
 le siège—seat
 le (la) canistre à lait—milk can
 le départ—departure
 une attente—delay, wait
 la traversée—crossing
 rouler—run, travel
 conduire—drive
 stopper, s'arrêter—stop
 siéger—to be seated
 charger—to load
 chargé de—loaded with

le café—coffee
 le sucre—sugar
 le lard salé—salt pork
 un rôti de bœuf—a roast of beef
 le pot-au-feu—stew
 la cuisine—kitchen
 la glacière—refrigerator
 la viande fraîche—fresh meat
 le chou rouge—red cabbage
 au vinaigre—in vinegar
 la tasse—cup
 une assiette—plate
 la vaisselle—dishes
 l'hospitalité, f.—hospitality
 le (la) végétarien (ne)—vegetarian

Exercise

Translate into French:

1. You will have to change trains, Luzina wrote. You may have to wait a long time for the second one, if it has a lot of milk cans or railway ties to load.
2. Luzina's "business trip" usually took place in the winter, when Nick was using his sleigh and the mare La Belle.
3. As soon as the summer comes, he will drive his rickety old Ford.
4. The time of his departure was indefinite because there might be a delay on the part of the other mail driver.
5. The crossing of the rivers was made by two boats. In the winter Hippolyte and the oldest boys pushed and pulled one of the boats along the ice.
6. Leave my roast of beef in the refrigerator at the butcher's as long as possible, she asked him.
7. Protect it from the flies and the heat if you can; don't put it in the mail bags; and above all, don't sit on it.
8. There is lots of flour and fat. Make pancakes nearly every day. It's easy to make them, and they are good to eat. Besides, you will not have many dishes to wash.
9. Evidently Bessette had never said, "Kill a sheep for yourselves, if you like." They ate salt pork from one end of the year to the other.
10. Mr. Dubreuil used to ask Luzina to leave him a little coffee from the night before. In the morning the coffee was gone, and so was he.
11. She is a strict vegetarian. Do you think she will eat your roast of fresh meat?
12. Even if it hadn't been spoiled, she wouldn't have eaten it.

C. NATIONALITIES

un Roumain—Rumanian
 un Suéde—Swede
 un Finlandais—Finn
 un Islandais—Icelander
 un Chinois—Chinese
 un Ruthène—Ruthenian
 un Grec (f. Grecque)—Greek
 un Ukrainien—Ukranian
 un Juif (f. Juive)—Jew

Vocabulary

l'Australie—Australia
 la Nouvelle-Zélande
 le Bas-Canada
 la Terre-Neuve
 l'Afrique du Sud
 le Royaume-Uni
 l'Empire Britannique
 les Rocheuses

un Polonais—Pole
 un Russe—Russian
 un Canadien français—Fr.-Can.
 un Indien, un sauvage, un Peau-
 Rouge—Indian

un Britannique—Briton
 un Irlandais—Irishman
 un Hongrois—Hungarian
 un métis—half-breed

Exercise

Translate into French:

1. This is a fur merchant who will take you to Portage-des-Prés. He is a Jew. He is honest and you can trust him. His name is Abe Zlutkin.
2. I have always got along (s'entendre) with Ruthenians, Chinese, Icelanders. Why should I quarrel with this Englishwoman?
3. Do you think she is Irish?—I don't know. I think not. And she is probably a Protestant besides.
4. In Rorketon you will find a Chinese restaurant keeper and a Rumanian tailor. They serve the inhabitants, who are Finns, Swedes, Icelanders, Greeks.
5. To follow the trail without getting lost you really ought to have an Indian or half-breed guide. The carts have left so many trails.
6. Nick Sluzick was their own mail carrier. He was a Ukrainian. Most of the time he was sullen and taciturn.
7. At the other end of the road the mail was carried by a Ruthenian named Ivan Bratislovsky. He never stopped complaining and he always promised the opposite of what he meant.
8. Maybe the next teacher will be a Hungarian or a Pole. Would you be happy, children, if it were a French-Canadian?

D. PREPOSITIONS—

Note that some are compound in one language, some in both.

Vocabulary

en face de—opposite
 loin de—far from (adv. au loin)
 près de—near
 malgré—in spite of
 à cause de—because of, on account of
 à travers—through (compare: par
 la fenêtre)
 d'après, selon, au dire de,
 selon les dires de—according to
 au-delà de—beyond
 grâce à—thanks to
 autour de—around
 en dehors de—outside (adv. dehors)

au-dessus de—above, over
 au-dessous de—below, beneath
 le long de—along
 en plus de—besides (adv. d'ailleurs)
 à l'intérieur de—inside
 de la part de—on behalf of
 à bas de—down from
 au lieu de—instead of
 (aller) à la rencontre de—(to go)
 to meet
 dès—since, from, as early as
 e.g. dès leur naissance—right
 from their birth

Note conjunction—dès qu'il furent nés

Exercise

Translate into French:

1. I don't want you to put the refrigerator beside the stove. Put it opposite the stove.
2. In spite of her love for the children, Luzina declared that they must obey the teacher without hesitation.
3. Instead of the silence and the peace she wanted, Miss O'Rorke had only the cries of the ewes and their baby lambs.
4. Luzina liked Miss Côté on account of her industry; she liked Mr. Dubreuil in spite of his laziness.
5. If you look through this window you can see the reeds along the river bank opposite the mail box.

6. According to Hippolyte, a fence around the island would be much too expensive.
7. Besides the expense of building the fence, everyone would have to walk several miles to care for the sheep.
8. Luzina went to meet Miss Côté with an anxious heart (le cœur gros, inquiet). She couldn't see her yet beyond the reeds.
9. The baby lambs were put inside the sheep fold at first, because of the great number of bigger animals outside.
10. Right from their birth, the water fowl were never in danger, thanks to Hippolyte's wisdom and love of animals.

E. HOUSES, BUILDINGS, SHELTER, PARTS THEREOF

Vocabulary

| | |
|--|---|
| la bâtisse, la construction, le bâtiment, —building | la ficelle—string, cord |
| le magasin—store | le ménage—household |
| le bureau de poste—post office | la quincaillerie—hardware store |
| la chapelle—chapel | le four—oven |
| la cahute, la baraque, la cabane— hut, shanty | le poêle—stove |
| le balcon—balcony | le lit—bed |
| un escalier—stairway | la pièce—room |
| la marche (le degré) du perron— steps, stair | la berceuse—rocking chair |
| une auberge—inn | la vaisselle—dishes |
| un étage—floor, story | la brosse à effacer—blackboard brush |
| un endroit, un lieu—place | le planisphère, la mappemonde—map of the world |
| la vitrine—store window | la carte—map |
| la cuisine—kitchen | la fenêtre, le châssis—window |
| le Parlement—Parliament buildings | une estrade—platform |
| le seuil, le pas de la porte—door step | les meubles—furniture |
| une échelle—ladder | le papier tenture—wallpaper |
| le clou—nail (verb: clouer) | la chambre—bedroom |
| le store—blind | le marbre—marble |
| le seau à eau—water pail | la planche—plank, board |
| le gobelet—dipper | le bois non équarri—unsquared wood |
| à long manche—long-handled | le bronze |
| le sofa | le bois de chauffage—fire wood |
| le papier à mouches—fly paper | déménager—to move (one's establishment) |
| une ardoise—slate | tirer—to pull |
| un crayon avec une efface— pencil with a rubber | pousser—to push |
| la bergerie—sheep fold | donner sur—to look out on, to open on |
| | tapisser—to paper |
| | bâtir—to build |

Exercise

Translate into French:

1. The kitchen is the largest room in the house. It is 21 feet long by 16 feet wide.
2. It is fortunate that it is so large, for it has just received another bed. This latter is hidden, of course, behind a curtain.
3. The school is just as long, but two feet narrower.
4. The school looks out on the river, where all day one can watch the ducks, the wild geese, the silver-breasted water hens (see animal list), and, of course, the reeds.
5. To reach the school one had to go up the two steps of its stairs.
6. The map of the world rolled up like a blind. One had only to pull the cord.
7. This room is quite small, only 11 feet by 9 feet. It will serve as a bedroom for the teacher.
8. Some of the children will have to move out of this room.
9. There must be only one bed. She will need a few other pieces of furniture.

10. Miss O'Rorke was all out of breath when she came in and saw the kitchen where she was to spend so much of her time.
11. In her mind she was already rearranging some of the details of the Tousignant household.
12. For example, she really must have a dipper of her own.
13. They shouldn't expect her to drink out of the same long-handled dipper as they.
14. My Goodness, thought Nick. Do these people intend to paper the sheep fold? There is enough wallpaper here to do it,—if it is wallpaper.
15. The map of Manitoba was smaller than the other one.
16. My molasses cake! I left it in the oven and forgot it. Perhaps it's burned.
17. Hippolyte and some of the children used to travel across the kitchen in the rocking chair every evening.

F. CLOTHING, APPEARANCE, WORDS CONNECTED THEREWITH

Vocabulary

| | |
|---|---|
| le tablier—apron | le fusil, la carabine—rifle |
| la chemise en flanelle—flannel shirt | une couverture—blanket |
| à carreaux rouges—red checked | les lunettes—glasses |
| le pantalon—trousers | à monture sombre—dark-rimmed |
| la culotte de chasse—hunting trousers | la casque—helmet (celui d'Ivan était en poil de chat sauvage) |
| le fond de culotte—the seat of their trousers | laver—wash |
| les raquettes—snow-shoes | repasser—to iron |
| les chaussures—shoes in general, footwear | raccommoder—ravauder—to mend |
| le soulier—shoe; à talons hauts—high-heeled | chausser—to dress the feet, to wear on the feet |
| la botte—high boot | chaussé de—wearing on the feet |
| le mouchoir—handkerchief | mettre—to put on |
| un cache-nez—muffler | porter—to wear |
| un foulard—scarf | s'habiller, se vêtir—to dress |
| les vêtements—clothes | ôter—to take off |
| un châle—shawl | se mettre à la mode—to get in style |
| la casquette—cap | se raser—to shave |
| un costume—suit | se moucher—to blow one's nose |
| les gants—gloves; ganté—gloved | pimant, chic, élégant—smart (looking) |
| un sac—bag; de cuir—leather | à la mode—stylish |
| le ruban—ribbon | bouclé—curled |
| la cravate—tie | de cérémonie—best, Sunday |
| le chignon—chignon, knob | e.g. sa casquette de cérémonie |

Exercise

Translate into French:

1. Doesn't she look smart! A real city hat with a red feather! And high-heeled shoes! It is to be hoped (to hope) that she doesn't put her foot in a puddle.
2. Only two weeks ago, with her hair freshly curled, she had received her parchment with its red ribbon.
3. She had put on her new white dress, and she looked very happy. She must have been proud, too, for she had just been congratulated on her good marks.
4. Little Josephine was wearing her Sunday shoes and her pink cotton dress.
5. Miss O'Rorke wore her hair in a chignon. Her eyes looked severe behind her dark-rimmed glasses.
6. Poor girl! The less she slept the more tired she looked.
7. Mr. Dubreuil is dressed for hunting. His red checked flannel shirt is rather nice, isn't it?
8. What a lot of rifles! How can he use so many? There is something strange about this.

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9. Look at his big boots. If I wore such heavy footwear I'm sure I could scarcely lift my feet.
10. Pull your muffler over your nose, Mama. And put this blanket around your knees.
11. Would you like to borrow my leather bag? You can put so many things in it.
12. With the shavings rolled up in her apron she sat down on a stump.
13. She had been sitting there for a long time when she felt something hard under her shoe.
14. Her gloved hands looked very graceful.
15. Luzina brought Hippolyte a tie when she returned, although he rarely wore one.
16. It is clear that this is an important occasion, for he has just shaved and put on his Sunday cap. And he is wearing a tie!

Kathleen (Mrs. G. W.) Bailey, Stirling High School.

DON'T FORGET

O. M. L. T. A. Easter Convention, APRIL 23 and 24

SIR DANIEL WILSON RESIDENCE,

St. George St., Toronto.

FOREIGN EXCHANGE

Directed by Morgan Kenney, Hill Park Secondary School, Hamilton.

FREE COMPOSITION

There is little time in our present programme to deal with free composition properly. It is a facet of modern language learning with many inherent dangers; to guide the average student clear of these dangers the teacher must use a great deal of time which would be better spent on fundamentals.

As a partial answer to this problem we have at our school a weekly French newspaper—"Les Nouvelles de Hill Park". Through the medium of this paper we encourage our students with some facility of expression to write in French. True, only a small number contribute, but all students benefit by reading these original compositions. Since we read them together in class it is a form of supplementary reading for all.

Some of our better students are developing a real fluency, and once in a while there is an indication of a feeling for style. In our Christmas issue we printed the following contribution by Jim Butler, a Grade 12 student. I was pleased with the French; I thought the underlying humour excellent.

UNE LETTRE AU PERE NOEL

(par un garçon de neuf ans)

Où est tout ce que je t'ai demandé l'année dernière? Où sont ma bicyclette et mon chien que je t'ai dit de m'envoyer? Qu'est-ce qui est arrivé à mon petit cheval? Peut-être que tu ne pouvais pas le faire passer par la cheminée, mais j'ai laissé la fenêtre de la cave ouverte pour te permettre de le poser dans la maison. Tu serais bien gentil de me donner ces choses ce Noël.

J'ai été un très bon garçon cette année. J'ai essayé d'aider ma mère, mais elle ne veut pas que je lave la vaisselle. Comme cadeaux de Noël je ne désire qu'un traîneau et un football, aussi bien qu'un train électrique, un baseball, une paire de skis, une charrette et un costume de cowboy. J'écris cette lettre aussi pour ma sœur, qui veut une poupée.

En passant, il y a certaines questions que je veux te poser. D'où obtiens-tu tout le bois pour construire les jouets? Et pourquoi est-ce qu'il y a un père Noël dans tous les magasins? Sont-ils tes parents? Ce Noël je mets ma chaussette sur l'arbre de Noël car l'année dernière elle a presque pris feu sur la cheminée. N'oublie pas que le toit de notre maison est bleu foncé.

Bien à toi,
Georges.

If you have received a free composition from one of your students which reveals the beginning of a feeling for the language, please send it to us, and we will print it.

PROJECTS

Here is a letter from Mrs. M. C. Tyson of Ingersoll District Collegiate Institute which describes a very colourful project which she and the Moderns Department have successfully undertaken.

A recent acquisition of which we are very proud at the Ingersoll District Collegiate Institute, is a display case at the foot of the central staircase of the classroom wing. The different departments and organizations of the school take turns using it for a two-week period. On Friday, the Moderns Department took over the case.

Several students of grade 11 helped prepare and arrange the display. Letters from correspondents in France were on display. Several students brought collections of French stamps. French bills and coins were mounted with the latest currency quotations, secured by a pupil from a bank. A few bottles of French perfume were loaned, as well as souvenirs from France which included a doll in costume from Nice, small jars of "confitures", sugar cubes bearing the names of French hotels, and a souvenir "kerchief". Under the sign "Jouons aux cartes" we arranged a hand from a French deck, with the face cards labelled. The local baker made us a long French loaf. We have some new large colour photographs of Paris which were used, also a few books which ranged from illustrated dictionaries and guide books to French comics. We posted a list of books available in our school library about France and Quebec.

The German section contained a very fine display of German currency—bills and coins, German stamps, a biography of Hitler, a first edition of "Mein Kampf", German playing cards, a German Luger pistol, a German soldier's water-bottle, a mine-marker and a pennant which marked Hermann Goering's staff car, a soldier's pay book, a cat o' nine tails as used in concentration camps. These are souvenirs which Major Shelley of our Moderns Department brought back from Germany after service during World War II.

TIDBITS

It is surprising how much "dry" grammar an amusing little anecdote can contain. Mme Grasse: Garçon, cette nappe est sale! Garçon: C'est vrai, madame. Mais je ne sais que faire. Je l'ai déjà retournée deux fois Pun of the week: Les cuisiniers font acte d'orgueil quand ils prétendent qu'on ne peut pas faire d'omelette sans œufs

Send your ideas and material to Mr. Morgan Kenney, 188 Graham St. South, Apt. 6, Hamilton, Ont.

RESOLUTIONS FOR 1957

O. M. L. T. A. members are urged to send resolutions concerning text books, curriculum, etc., to:

Miss Mary Heasman, Chairman,
O.M.L.T.A. Resolutions Committee,
Central C. I., Sarnia, Ont.

MATERIAL FOR EXAMINATIONS

Grade IX
marks

FRENCH
(Parlons français)

June, 1957

- (6) I. Ecrivez de mémoire "La France est belle".
- II. Répondez en français par des phrases complètes:
 - (10) 1. Quel âge avez-vous?
 2. A quelle heure dînez-vous le dimanche?
 3. Où les oiseaux font-ils leur nid?
 4. Dans quelle saison les feuilles tombent-elles des arbres?
 5. Savez-vous faire les bonbons?
- III. Complétez la conjugaison:
 - (4) 1. Je ne peux pas finir mes devoirs.
 - (2) 2. Est-ce que je bois de l'eau?
 - (4) 3. Est-ce que je ne perds pas mon temps?
- IV. Mettez la forme voulue du verbe:
 - (10) 1. Paul (**appeler**) son chien.
 2. Nous (**commencer**) nos leçons.
 3. Nous (**nager**) dans la rivière.
 4. Y (**avoir**) - il des poissons dans le bassin?
 5. Que (**vendre**) - il au marché?
 6. Ils (**remplir**) les paniers.
 7. (**écrire**) - vous une lettre?
 8. Il (**faire**) son travail.
 9. Que (**vouloir**) - vous, monsieur?
 10. Tu ne (**écrire**) pas bien.
- V. Mettez la forme correcte de l'adjectif:
 - (10) 1. Notre école est (**situé**) près de la rue Yonge.
 2. Les vaches ne sont pas (**dangereux**).
 3. La mère est (**fier**) de son fils.
 4. Nous ne sommes pas très (**riche**).
 5. Ces tableaux sont (**beau**).
 6. Regardez (**ce**) enfant malade!
 7. (**Quel**) est cette (**vieux**) femme?
 8. Je désire de (**bon**) craie (**blanc**).
- VI. Mettez la forme voulue du partitif (some or any):
 - (5) 1. Veux-tu — fromage?
 2. Il n'y a pas — pommes de terre.
 3. Au déjeuner je mange — salade.
 4. Y a-t-il — encre dans cette bouteille?
 5. Voici — bon sucre.
- VII. Traduisez:
 - (5) 1. That is true.
 2. a lot of bread.
 3. too much sugar.
 4. a dozen eggs.
 5. What is it?
- VIII. Mettez au pluriel:
 - (3) 1. C'est un gros cheval noir.
 - (3) 2. Que dis-tu à ton amie, ma petite fille?
 - (2) 3. Je finis mon devoir le soir.
- IX. Donnez les trois formes de l'impératif des verbes suivants:
(Give the meanings). aller, être, manger, répondre.
- X. Complétez les phrases suivantes:
 - (6) 1. — été il y a de jolies fleurs — jardin — fermier.
 2. Allons — le boucher qui parle toujours — enfants.
 3. — la rivière il y a un vieux pont.
- XI. Employez chacune (each) des expressions suivantes dans une petite phrase de votre invention (at least 6 words):
 - (10) 1. faire une promenade. 2. avoir faim 3. dans le verger.
 4. tout de suite 5. au printemps.

XII. Traduisez en français:

- (25) 1. What time is it? I don't know. I have no watch.
 2. May I open this window, sir? — Yes, but don't open all the windows.
 3. Everybody is looking at those lovely red peaches in your basket.
 4. This evening we are going to dine at the home of some old friends in the country.
 5. What is amusing the boys? What do they hear? It's a robin!

XIII. Indiquez les liaisons:

- (2) Un jour nos jeunes amis vont à Fontenay.
 (2) XIV. Divisez en syllabes: agneau, malheureux
 XV. Choisissez dans la liste suivante un mot qui a le son [j] et un mot qui a le son [ʒ]: vieux, bêche, cuisine, jardin, moins.
 (1) XVI. Ecrivez la forme féminine du mot 'le fermier'?

$$120 \times 5/6 = 100$$

Grade X

FRENCH

June, 1957

marks

(Parlons français)

- I. (a) Ecrivez en toutes lettres:
 (15) 38 et 54 font 92.
 (5x3) (b) Mettez au pluriel:
 Je n'achète pas son vieux cheval.
 (c) Ecrivez à la forme interrogative sans employer *est-ce que*:
 1. Ces belles pommes tombent de l'arbre.
 2. Il n'y a pas assez de verres.
 3. Vous les avez laissés dans la cuisine.
 (d) Mettez les formes négatives entre parenthèses dans les phrases suivantes. Faites tous les changements nécessaires.
 1. (ne — jamais) Nous avons vu ce film.
 2. (ne — pas) Cache - toi dans le salon.
 3. (ne — plus) Il y a de la confiture pour toi.
 (e) Faites la comparaison:
 1. Un lac est — grand que la mer.
 2. Le mois de février n'est pas — long que le mois de mars.
 3. Un cheval court — vite qu'une vache.
 II. Remplacez les tirets par l'article partitif:
 (5) Les enfants prendront — citronnade et — petits gâteaux. Apportez-moi — café, mais pas — crème. Un pot — eau chaude aussi, s'il vous plaît.
 III. Répondez en français à 5 des questions qui suivent:
 (10) 1. A quelle heure vous êtes-vous levé ce matin?
 (5x2) 2. Quand partirez-vous en vacances?
 3. Pour quelle raison aimez-vous (ou n'aimez-vous pas) la campagne?
 4. Ecrivez-vous généralement avec un stylo ou avec un crayon?
 5. Qui vous donne votre argent de poche?
 6. Où votre mère achète-t-elle ses légumes?
 IV. Ecrivez 8 vers (lines) d'un poème que vous avez appris depuis Pâques (since Easter).
 V. (a) Ecrivez en toutes lettres:
 (2) (two words or phrases in phonetic script)
 (4) (b) Pick out an example of each of the nasal vowels in the sentences below. Write the symbol beside the word.
 "Lundi prochain Yvonne et Alice vont au lac avec leurs camarades. Elles restent à la campagne tout l'été."
 VI. Complétez:
 (5) 1. On coupe la viande avec — .
 2. Le vieux paysan — sa pipe.
 3. Quand je suis très — je me repose.
 4. Les dames portent un parapluie quand il — .
 5. On achète les — au bureau de poste.

- VII. Mettez les verbes (a) au passé, (b) au futur.
- (14) 1. Elle s'amuse 2. Qui applaudit? 3. Ils vendent la maison.
 (7x2) 4. J'appelle mon ami. 5. Fais-tu tes devoirs? 6. Vous êtes en retard. 7. Nous partons.
- (b) Faites accorder les participes passés:
- (6) 1. Où sont les œufs frais que tu as (acheté)?
 2. Je les ai (mis) dans ton panier.
 3. Avez-vous (vu) Françoise quand elle est (entré)?
 4. Non, elle s'est (couché) tout de suite.
 5. Elle ne vous a pas (parlé).
- VIII. Traduisez en français:
1. On Sunday we do not get up early. We have breakfast at half past nine.
 (25) 2. Don't climb into that tree, my boy. You will certainly fall.
 (5x5) 3. She is showing me the presents that your aunt sent you.
 4. The old lady will give him some peaches, won't she?
 5. Charles and his sister went to church but their mother stayed at home.
- (5) IX. Donnez le contraire de: sortir, je me lève, vous avez tort, la fin, dernier.
- X. Remplacez les mots soulignés par des pronoms:
- (6) 1. Nous avons cherché des pommes au verger.
 2. Passez la salade à votre mère.
 3. La fermière nous montre les canards.
 4. Elle n'a pas parlé à ses parents.
- XI. Mettez la forme correcte de l'adjectif:
- (6) 1. Une rivière (dangereux)
 2. Des dames très (gentil)
 3. (Tout) nos devoirs
 4. (Quel) belles poires
 5. Le (nouveau) hôtel
 6. Cette (long) histoire
- XII. Employez chacune des expressions suivantes dans une phrase d'au moins 8 mots: 1. mieux 2. au printemps 3. à la gare.
- XIII. Ecrivez en français:
- (12) 1. Everybody.
 2. Next Saturday.
 3. Are you thirsty?
 4. It is cold.
 5. At 12 a.m.
 6. near me
 7. You must speak.
 8. He receives.
 9. I am going for a walk.
 10. She has written.
 11. I slept.
 12. You took.

- I. (A) Ecrivez le verbe au temps indiqué:
1. il _____ (s'asseoir — prés.)
 2. nous _____ (servir — passé défini)
 3. vous _____ (courir — conditionnel)
 (6) 4. elle _____ (mourir — prés. du subj.)
 5. ils _____ (venir — plus-que-parfait)
 6. 2me pers. du sing. (se lever — impératif)
- (B) Traduisez en français:
- (4) 1. Didn't she write?
 2. Let us be.
 3. We would have said.
 4. They will throw it.

- II. Ecrivez de mémoire neuf vers de la fable "Le Corbeau et le Renard"
- (4) ou une strophe d'un poème que vous avez appris depuis Pâques.
- III. Mettez les verbes au passé indéfini ou à l'imparfait selon le cas.
- (4) Je (aller) me coucher sur le lit quand la souris (entrer) dans la chambre. Comme je (détester) ces petites bêtes, je (dire) à haute voix: "Au secours."
- IV. Remplacez le tiret par la forme correcte du pronom relatif:
- (4) 1. Les hommes _____ j'ai parlé sont dans le salon.
2. Voyez-vous les arbres sous _____ ils sont assis.
3. Voilà le groupe _____ a fait cela.
4. Savez-vous _____ je veux.
- V. Complétez les phrases suivantes par la forme négative indiquée, en faisant les changements nécessaires:
1. Mes parents connaissent beaucoup de monde à Montréal.
(personne)
- (4) 2. Il veut dire quelque chose à Jean. (rien)
3. Avez-vous voyagé en avion? (jamais)
4. J'ai de l'argent dans ma poche. (pas)
- VI. Remplacez les mots soulignés par la forme correcte du pronom personnel:
1. Leur mère va avec les jeunes filles.
2. Il a promis de raconter l'histoire aux enfants.
- (5) 3. Jean est plus grand que son père.
4. Ce sont les voyageurs qui font le bruit.
- VII. Ecrivez les adverbes qui correspondent aux adjectifs suivants:
- (3) 1. constant
2. énorme
3. doux
- VIII. Remplacez les tirets par des mots convenables:
- (3) 1. Le veau est _____ vieux _____ la vache.
2. Il est _____ grand garçon — la classe.
3. Il a fait _____ fautes qu'il va refaire l'exercice.
- IX. A. Ecrivez la forme féminine des adjectifs suivants:
1. sec
2. léger
- B. Ecrivez la forme masculine des adjectifs suivants:
- (6) 1. favorite
2. fausse
- C. Ecrivez au pluriel:
1. national
2. trou
- X. Traduisez en français:
- (4) 1. She got angry when the manager refused to give her the money.
(5) 2. The postman has just arrived with some letters. Didn't he have any for me?
(5) 3. Don't go to bed late. At 9.00 a.m. we have a great deal of work to do.
(7) 4. The schoolboys have been waiting at that tree for twenty minutes. They see a beautiful magpie in it.
(8) 5. The tall woman who came in a moment ago brought him his glasses, which he had left in the store.
- XI. Quel mot signifie:
- (3) 1. la peau de l'orange.
2. les gens qui dirigent une banque.
3. l'habitation des oiseaux.
- XII. Répondez en français par des phrases complètes:
- (2) 1. Quelle invitation a-t-on faite aux deux voyageurs quand ils sont arrivés chez les charbonniers?
(2) 2. Pourquoi l'auteur avait-il grand-peur?
(2) 3. Qu'a fait l'auteur au lieu de (instead of) se coucher?
(2) 4. De quoi était-il certain en entendant le mari monter l'échelle?

- "A la Rescousse."
- (2) 5. Au commencement de l'histoire pourquoi le lieutenant Frontenac n'osait-il pas s'approcher plus près de la maison?
- (2) 6. Où a-t-on trouvé Christine?
- (2) 7. Comment les scouts ont-ils quitté le château après la rescousse?
- "Ruse de Panthère."
- (2) 8. Comment le major avait-il montré ses qualités de chasseur?
- (2) 9. Comment, au dernier moment, l'auteur a-t-il sauvé le major?
- "Les Boutons de François Guimard."

"Une petite lueur d'étoiles passait par une lucarne. Et l'un dit, d'une voix chaude qui trahissait le Midi:

— Mon Dieu! qu'il fait plus froid ici qu'en Périgord!"

- (2) 10. Donnez un synonyme pour les mots soulignés.
- (2) 11. Comment François a-t-il reconnu son maître?
- (1) 12. Qu'est-ce que c'est que "le Midi"?

"Deux Amis."

13. L'histoire des "Deux Amis" commence et se termine par la même action très simple de l'officier allemand. Cette action indique que l'officier est toujours complètement serein et que la mort des deux Français ne l'inquiète pas du tout. Qu'est-ce que c'est?
- (2) 14. "L'officier allemand, toujours serein, a changé sa chaise de place."
- (2) (a) Donnez un synonyme pour "serein".
- (b) Ecrivez le verbe souligné au passé défini.

"En Bateau."

- (2) 15. Pourquoi Rémi a-t-il préféré jouer une danse au lieu d'une comédie? (une raison).

"Une Mission Dangereuse."

- (2) 16. Pourquoi d'Artagnan et Planchet ont-ils suivi le comte de Wardes?
- "La Pêche d'Ysengrin."

- (2) 17. Que voulaient faire Renart et Ysengrin près de l'étang?

"Dollard des Ormeaux."

- (2) 18. Quelle était l'importance de la résistance héroïque de Dollard et de ses jeunes amis?

XIII. Le lendemain de la bataille d'Austerlitz, je courus un danger bien plus grand, et d'une sorte toute différente de ce qu'on rencontre ordinairement sur le champ de bataille.

Le 3 au matin, l'Empereur monta à cheval et parcourut les diverses positions de ses soldats. Arrivé sur les bords de l'étang de Satschan, Napoléon mit pied à terre et causait avec plusieurs généraux lorsqu'il aperçut, flottant dans l'eau, un glaçon (morceau de glace) sur lequel était étendu un pauvre sous-officier russe décoré, qui ne pouvait s'aider parce qu'il avait la jambe traversée d'une balle.

Cet homme, voyant les généraux, pensa que Napoléon devait être là; et s'écriant que les soldats de tous les pays devenaient frères après le combat, il demandait la vie au puissant empereur des Français. Napoléon fut touché de cette prière et ordonna au général Bertrand de faire tout ce qu'il pourrait pour sauver le malheureux.

Après des difficultés énormes dans lesquelles plusieurs soldats faillirent se noyer dans l'eau glaciale, mon camarade, le lieutenant Massy et moi réussîmes à le tirer de l'eau. On le fit manger et boire, on le couvrit de vêtements secs et on le déposa dans une des maisons de Telnitz qui servait d'ambulance.

L'empereur vint nous féliciter sur le courage avec lequel nous avions entrepris et exécuté le sauvetage du blessé russe et ce pauvre garçon bénissait l'Empereur et déclara qu'il ne voulait plus servir que l'empereur Napoléon.

Répondez en français (excepté aux questions 1, 2).

Ecrivez des phrases complètes pour 1, 2, 4, 6, 7).

- (1) 1. Quand se passe cet incident? (en anglais).
- (1) 2. Que faisait l'empereur? (en anglais).

- (2) 3. Exprimez autrement (in a different way) en français
 a) il mit pied à terre.
 b) sur les bords de l'étang.
- (2) 4. Pourquoi le soldat russe restait-il sur le glaçon?
- (3) 5. Complétez par la forme indiquée:
 a) Le soldat est _____ (stretched out).
 b) Le soldat est _____ (sitting).
 c) Le soldat est _____ (standing).
- (2) 6. Comment le soldat essaie-t-il d'éveiller la sympathie de l'empereur?
- (2) 7. Comment montre-t-il sa reconnaissance?
- (2) 8. (a) Dans le dernier paragraphe soulignez un exemple du son bien.
 (b) Divisez en syllabes: déclara.

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Grade XII

FRENCH

June, 1957

(Cours moyen & Auteurs français)

- (5) I. Ecrivez de mémoire "Sois Humble! "ou une strophe de "Ma Normandie".
- A.
B.
- II. Mettez les verbes suivants à la forme indiquée:
 1. ils — présent de l'indicatif — sourire, devoir.
 2. tu — conditionnel — savoir, envoyer.
- (10) 3. elle — plus-que-parfait — ouvrir, s'asseoir.
 4. il — passé défini — croire, conduire.
 5. nous — présent du subjonctif — avoir, craindre.
- III. Traduisez le mot entre parenthèses:
 1. (What) l'a rendu fou?
 2. (What) fautes as-tu faites?
 3. (Which) des deux histoires préférez-vous?
 4. (He) qui hésite est perdu.
- (10) 5. J'aime ces pommes-ci mieux que (those).
 6. Notre maison est plus grande que (his).
 7. Connaissez-vous l'homme (whose) le fils est malade?
 8. Ne me donnez pas (that).
 9. Je ne sais pas (what) vous voulez dire.
 10. (Whom) avez-vous vu au cinéma?
- IV. Remplacez le tiret par le mot qui convient:
 1. Je viens — passer un mois — Europe.
 2. Il a refusé — les inviter — venir.
- (6) 3. Nous permettrons — enfants — aller au camp.
- V. Mettez le verbe entre parenthèses au présent du subjonctif ou de l'indicatif selon le cas:
 1. Il est possible que Paul — avec nous. (aller)
 2. Croyez-vous qu'elle nous ? (reconnaître)
 3. Je ne sors pas parce qu'il — trop froid. (faire)
- (6) 4. On dit que cette route — la plus courte. (être)
 5. Asseyez-vous ici pour que vous — mieux voir. (pouvoir)
 6. Vous serez en retard si vous ne — pas tout de suite. (partir)
- VI. Completez une des phrases suivantes en ajoutant au moins 15 mots:
 1. Il nous a raconté l'histoire amusante d'un soldat qui - - - - -
 (5) 2. Dans quelques jours les grandes vacances commenceront et je - - - - -
- VII. Traduisez:
 (5) 1. The young couple to whom we sent the wedding gift was very pleased with it.
 (5) 2. If it rained, they would have to stay at home. Let's hope it will be fine!

- (6) 3. As the gentleman was leaving the store, Pierre asked him why he had made such strange purchases.
- (6) 4. How much do cherries cost? Forty-five cents a box. Give me two, please.
- (7) 5. We shall need another car next Saturday. May we take your brother's? It is larger than ours.
- (7) 6. After getting up at seven, the children dressed and went downstairs in order not to wake their parents.
- (7) 7. Whatever you do, don't forget to give him the French books which were sent from Montreal.
- (7) 8. It is probable that I shall offer you this position, for according to the letters I have received you are the best candidate.

C.

VIII. Traduisez:

- (11) (a) The stranger told the miser that his horse had fallen into the river. He had been able to save the saddle, but wanted another horse in order to reach Quebec that evening.
- (11) (b) When the soldiers had left, Mateo ordered Fortunato to follow him. He took a path which led to a small ravine in the maquis, and there he shot his son and buried him.

IX. Répondez en français:

Histoire de Brigands

- (3) 1. Où et à quelle époque se passe l'action de cette histoire?
- (2) 2. Que voulaient les deux jeunes gens qui ont frappé à la porte de la mairie?

- (2) 3. Qu'est-ce qu'un coffre-fort?

Une Lutte Loyale

- (2) 1. Pourquoi Daniel et Armand sont-ils allés à Chamonix?
- (4) 2. "Que l'homme est petit quand on le contemple du haut de la "mère" de Glace!"
 - (a) Qui cite ces mots?
 - (b) Où vient-il de les écrire?
 - (c) Qu'est-ce qu'il aurait dû écrire au lieu du mot "mère"?
- (3) 3. Comment M. Perrichon a-t-il manqué de se tuer? Qui l'a sauvé?
- (2) 4. Complétez les deux phrases suivantes:
 - (a) Celui qui travaille dans une banque s'appelle un _____.
 - (b) Celui qui est le propriétaire d'une auberge s'appelle un _____.

L'Avare et le Diable

- (2) 1. En quoi le diable s'est-il déguisé avant de se présenter chez Pierre Guyard?
- (3) 2. A quelle condition la chaîne d'or appartiendra-t-elle à Pierre?
- (2) 3. Quand est-ce qu'on porte le deuil?

Les Chandeliers de l'Evêque

- (3) 1. Mentionnez deux endroits où Jean Valjean avait cherché un abri avant de frapper à la porte de l'évêché.
- (3) 2. Où gardait-on l'argenterie de la maison? (Précisez.)
- (2) 3. Pourquoi l'évêque a-t-il donné les Chandeliers à Jean Valjean?
- (4) 4. Mettez les verbes soulignés au passé indéfini:
 - Il rentra dans l'oratoire, mit l'argenterie dans son sac, jeta le panier et s'enfuit.

Mateo Falcone

- (2) 1. Pourquoi les parents de Fortunato l'avaient-ils laissé seul à la maison? (une raison)
- (2) 2. Où a-t-il caché Gianetto?
- (2) 3. "La tentation était trop forte." A quelle tentation le garçon a-t-il succombé?
- (2) 4. Pourquoi Mateo a-t-il tué son fils?

Serments d'Amour

- (2) 1. Comment les Chapdelaine allaient-ils passer la fête de sainte Anne?

- (2) 2. Mentionnez une des promesses que François Paradis a faite à Maria.

- (3) 3. Donnez le contraire de: au printemps, le lendemain, une question.

E.

- (3) X. (a) Divisez en syllabes: monseigneur, incrédulité, inutile.

- (2) (b) Indiquez deux liaisons:

Pourquoi ne les avez-vous pas emportés avec vos couverts?

- (5) (c) Choisissez dans la liste suivante un mot qui rime (rhymes) avec chacun des 5 mots donnés:

1. ville 2. certain 3. soleil 4. huit 5. vrai
chrétien, j'irai, nuit, vieille, ciel, fille, suite, tenais,
certaine, fusil, tranquille.

- XI. Lisez le passage suivant et puis répondez en français, (questions 4 et 5 exceptées) aux questions qui le suivent:

Quand la nuit fut tombée, Sigognac prit une bêche, une lanterne et le corps de Bêlzebuth enveloppé dans son linceul (shroud) de soie. Il descendit au jardin et commença à creuser la terre au pied du chêne séculaire, à la lueur de la lanterne dont les rayons éveillaient et attiraient les insectes, qui venaient en battre la glace de leurs ailes fragiles. Le temps était noir. A peine un coin de la lune se devinait-il à travers les crevasses d'un nuage couleur d'encre, et la scène avait plus de solennité que n'en méritaient les funérailles d'un chat. Sigognac bêchait toujours, car il voulait enfouir Bêlzebuth assez profondément pour que les bêtes de proie ne vinssent le déterrer. Tout à coup, le fer de sa bêche fit feu comme s'il eût rencontré un silex (flint). Sigognac pensa que c'était une pierre, et redoubla ses coups; mais les coups sonnaient bizarrement et n'avançaient pas le travail. Alors Sigognac approcha la lanterne pour reconnaître l'obstacle et vit, non sans surprise, le couvercle d'une espèce de coffre en chêne, tout bardé d'épaisses lames de fer rouillé, mais très solides encore; il dégaga la boîte en creusant la terre alentour, et se servant de sa bêche comme d'un levier, il parvint à hisser, malgré son poids considérable, le coffret mystérieux jusqu'au bord du trou, et le fit glisser sur la terre ferme. Puis, il mit Bêlzebuth dans le vide laissé par la boîte, et combla la fosse.

- (1) 1. Trouvez dans le texte un titre pour ce paragraphe.
(3) 2. Indiquez exactement où se trouvait la fosse de Bêlzebuth.
(2) 3. Qu'est-ce qui attirait les insectes?
(2) 4. Pourquoi la lune éclairait-elle si peu? (Répondez en anglais)
(2) 5. Pourquoi Sigognac a-t-il bêché longtemps? (Répondez en anglais)
(3) 6. Dites exactement ce que la bêche a heurté.
(2) 7. Qu'est-ce que Sigognac a dû faire pour bien voir?
(3) 8. Qu'est-ce qu'il a dû faire avant de pouvoir soulever le coffre?
(2) 9. Comment a-t-il réussi à le sortir du trou?
(2) 10. Pourquoi ne s'est-il pas remis à bêcher?
(2) 11. Ecrivez un synonyme des deux mots soulignés: funérailles, vide.

$$\frac{200}{2} = 100$$

EXAMEN DE ESPANOL

Grade 12—dos horas y media

Junio de 1957

A. Contéstense en español:

1. ¿A cuántos estamos hoy?
2. ¿Dónde floreció el imperio de los incas?
3. ¿A qué jugaban los exploradores?
4. ¿Cuándo se celebra la Navidad?
5. ¿Cuántos días tiene el año bisiesto?
6. ¿Dónde está Xochimilco?
7. ¿Cuál es el instrumento nacional de España?

8. ¿Qué cosas son necesarias para escribir una carta?
 9. ¿A quiénes encontró Cortés en México?
 10. ¿Qué hace Vd. cuando hace mucho calor?
 11. ¿De qué color son las hojas de los árboles en el otoño?
 12. ¿Quiénes fueron los Reyes Católicos?
 13. ¿Qué tuvo lugar en el año mil cuatrocientos noventa y dos?
 14. ¿Quién fué Cervantes?
 15. ¿Qué diferencia de opinión había entre Colón y los geógrafos de aquella época?
 16. ¿Qué es Valparaíso?
- A. Contéstese en español a las preguntas siguientes:
- 1) ¿Qué edad tenía Einstein cuando murió?
 - 2) ¿Qué sucedió al cuerpo de Einstein aquel día?
 - 3) ¿Cuál era el último regalo de Einstein a la humanidad?
 - 4) ¿Cuánto tiempo había sido famoso?
 - 5) ¿Cómo pasaba la mayor parte de su tiempo?
 - 6) ¿Para qué salía de su aislamiento?
 - 7) ¿Qué evidencia hay que no era vano?
 - 8) ¿Dónde era profesor?
 - 9) ¿Qué lugar ocupa Einstein entre los grandes hombres del mundo?
 - 10) ¿Por qué se cree que Einstein acababa de trabajar en su cuarto antes de morir?
- B. Verbos:
- (a) el condicional

| | |
|---------------------------|-----------------------|
| 1. (DECIR) nosotros | 4. (QUERER) tú |
| 2. (TENER) yo | 5. (HACER) Vd. |
| 3. (HABLAR) ellos | 6. (VENIR) ella |
 - (b) el participio presente:

| | |
|-----------|----------|
| 1. caer | 4. ir |
| 2. dormir | 5. decir |
| 3. tomar | 6. pedir |
 - (c) el pluscuamperfecto:

| | |
|------------------------------|-------------------------|
| 1. (ARRIR) ellos | 4. (PONER) tú |
| 2. (HACER) yo | 5. (MORIR) ella |
| 3. (ESCRIBIR) nosotros | 6. (VER) vosotros |
 - (d) el imperativo singular y familiar (tú)

| | |
|-----------|----------|
| 1. ir | 4. pedir |
| 2. volver | 5. decir |
| 3. contar | 6. hacer |
 - (e) el pretérito con el sujeto YO

| | |
|-------------|--------------|
| 1. comenzar | 4. llegar |
| 2. decir | 5. acercarse |
| 3. ser | 6. querer |

- (f) el imperativo con Vds.
- | | |
|--------------|------------|
| 1. seguir | 4. vencer |
| 2. dirigirse | 5. escoger |
| 3. enviar | 6. ofrecer |
- (g) el presente de subjuntivo:
- | | |
|----------------------|---------------------------|
| 1. (ESTAR) él | 4. (VALER) ella |
| 2. (JUGAR) Vds. | 5. (SACAR) nosotros |
| 3. (SER) yo | 6. (PERDER) tú |
- C. Tradúzcanse al español: 1. Louis XIV 2. the first of January
 3. a million inhabitants 4. five hundred schools. 5. a certain mailman
 6. St. Thomas 7. no gift 8. as long as 9. as much as
 10. more than thirteen 11. better or worse 12. prettier than
 13. very sad 14. a great holiday 15. he was probably forty
- D. Sustitúyase por un pronombre.
 1. Lea Vd. el periódico al chico.
 2. Encontramos a la muchacha.
 3. Va a darme las revistas para mis hijos.
 4. Estaban contando la historia a los viajeros.
 5. Escribíamos a su hermana.
 6. No busquen Vds. a los exploradores con el jefe.
- E. Escriba Vd. en palabras españolas: 559, 734, 1955, 10,000, 3rd.
- F. Escribase una pequeña composición de setenta y cinco (75) palabras sobre: "España"
- G. Para traducir al español:
1. This lesson was studied by several pupils.
 2. Are those doctors good? Yes, they are.
 3. While he was seated I asked him a few questions.
 4. We did not try to approach their rooms before going out.
 5. They never give anything to anybody.
 6. This is the shortest day in the year.
 7. Look at the map on the wall. I always enjoy doing that.
 8. Let us remember the useful.
 9. It is a pity that they are not going.
 10. Don't lose time; do it before the others arrive.
 11. Unless you know it you will make many mistakes.
 12. We are glad that you may come.
 13. However difficult it may seem it is not impossible. No, we want them to begin at once.
 14. Wherever we live we have a good time.
 15. They doubted that we would tell the truth.

Part II

- A. Contéstese en español a las preguntas siguientes sobre "GIL BLAS DE SANTILLANA".
1. ¿Adónde determinó su tío enviar a Gil Blas cuando éste tenía diez y siete años?
 2. ¿Qué le dieron a Gil Blas sus padres, al despedirse de él?
 3. ¿Qué comió el hombre que dijo que Gil Blas era la octava maravilla del mundo?
 4. ¿Cómo era Leonora, la cocinera en la cueva?
 5. ¿Para qué pretendía ser ladrón Gil Blas?

6. ¿Qué hizo Gil Blas cuando llegó el momento de disparar la escopeta?
 7. Escriba Vd. cuatro o cinco frases acerca de doña Mencía.
 8. ¿Cómo se llamaban los primos de doña Mencía?
 9. ¿Cuánto valía el rubí?
 10. ¿Por qué cree Fabricio que la colocación en casa del canónigo Cedillo será buena a causa de la enfermedad del viejo?
 11. ¿Qué le dejó el canónigo a Gil Blas en su testamento?
 12. ¿Cuál era la cura del doctor Sangredo para toda clase de enfermedades?
 13. ¿A quiénes visitaba Gil Blas?
 14. ¿Qué les dio doña Camila a Fabricio y sus amigos para no ir a la cárcel?
 15. ¿Por qué determinó Gil Blas dejar la medicina?
 16. (a) ¿Con quién quería Escipión casar a Gil Blas?
(b) ¿Qué dote tenía ella?
- B. ¿Cuál es un sinónimo de diez de
- | | |
|-------------------|--------------------|
| 1. el idioma | 7. de nuevo |
| 2. suceder | 8. la desdicha |
| 3. quizás | 9. un marido |
| 4. una habitación | 10. inmediatamente |
| 5. principiar | 11. bobo |
| 6. preciso | 12. pararse |
- C. ¿Cuál es lo contrario de diez de
- | | |
|-------------|---------------------|
| 1. la vida | 7. reír |
| 2. delgado | 8. temprano |
| 3. dormirse | 9. débil |
| 4. el ruido | 10. cerca de |
| 5. algo | 11. el cielo |
| 6. primero | 12. la contestación |
- D. ¿Cuál es el verbo de la misma familia:
- | | |
|-----------------|------------------|
| 1. la vista | 4. la colocación |
| 2. la esperanza | 5. la salida |
| 3. la seguridad | |
- E. Usen cada expresión en una frase completa para significar su sentido:
- | | |
|--------------------|-----------------|
| 1. dar las gracias | 4. una almohada |
| 2. hacer el papel | 5. lentamente |
| 3. hasta que | |

F. Léase el cuento siguiente y contéstese a las preguntas que siguen:

En la ciudad de Lima, en el Perú, vivía un viejo muy avaro. Salía un día de una tienda con una canasta llena de vasos, tazas y platos que había comprado. Como la canasta pesaba mucho, el viejo llamó a un muchacho y le dijo:

—Se llevas esta canasta a mi casa te doy diez centavos.

Poco después el viejo dijo:

—Tú eres joven y fuerte. Vivirás mucho y ganarás mucho dinero. Yo soy viejo y pronto no podré trabajar. No debo pagarte tanto.

El muchacho contestó:

—Está bien. Déme ocho centavos.

Varias veces el viejo pidió otras rebajas y el muchacho las concedió. Por fin, cuando llegaron a la casa, el viejo le dijo al muchacho:

—Si no aceptas dinero te daré tres buenos consejos.

—Muy bien — contestó el muchacho.

—Estos son mis tres consejos. Si alguien te dice que es mejor ser débil que fuerte, no lo creas. Si alguien te dice que es mejor ser pobre que rico, no lo creas. Y si alguien te dice que es mejor ir a pie que en coche, no lo creas tampoco.

Señor — dijo el muchacho entonces — Yo sabía eso. Ahora yo le daré un buen consejo.

Tiró al suelo la canasta llena de vasos, tazas y platos y dijo tranquilamente:

—Si alguien le dice que no se han roto todos esos cacharros no lo crea usted tampoco!

NOTE: la rebaja — reduction

1. ¿ En qué país ocurre el cuento?
2. ¿ Qué había comprado el viejo en la tienda?
3. ¿ Por qué llamó el viejo a un muchacho?
4. ¿ Cuánto dinero le dará el viejo al muchacho si lleva la canasta?
5. ¿ Por qué cree el viejo que no debe pagar tanto?
6. ¿ Qué dió el viejo al muchacho en vez de dinero cuando llegaron a su casa?
7. ¿ Qué hizo el muchacho antes de darle al viejo un buen consejo?
8. Indíquese la pronunciación de las letras subrayadas
(por ejemplo: "c" en "camino" es como en la palabra inglesa "cake")
 1. "c" en "ciudad"
 2. "v" en "avaro"
 3. "ll" en "llena"
 4. "s" en "pesaba"
 5. "j" en "joven"
 6. "ch" en "ocho"
 7. "ñ" en "señor"
 8. "h" en "ahora"
 9. "sue" en "suelo"
 10. "z" en "tazas"

BOOK REVIEWS

Directed by Mr. Morgan Kenney, 188 Graham St. South, Hamilton., Ont.

POETAS MODERNISTAS HISPANOAMERICANOS. Gracia Prada, Carlos. Madrid, Ediciones Cultura Hispánica, 1955. (355 pp.)

This anthology is an important contribution to the study of the Modernist movement in Spanish America and should prove valuable in introducing the subject to North American students. From the wealth of verse accompanying that "tidal wave of reform and innovation" (which was Modernism in the words of Isaac Goldberg) the compiler has selected fifteen outstanding poets and their most representative works. His choice was no easy one since Modernism produced in Latin America "la cosecha más rica y brillante de vocaciones" (p. 7). Hence, a good many writers deserving of being incorporated had to be sacrificed to the sober limits of space.

Gracia Prada has succeeded in selecting a representative group from a movement which as has been said was composed of individualists not easily to be classified under one common denominator. Names such as González Prada, Martí, Díaz Mirón, Gutiérrez Nájera, Casal Silva, Darío, Jaimes Freyre, González Martínez, Valencia, Lugones, Herrera y Reissig and Santos Chocano may be expected to appear in an anthology devoted to Modernist verse. In adding to the group the poetry of Porfirio Barba Jacob, the compiler has taken cognizance of a name which is often unjustly omitted from anthologies of this kind.

The introduction offers a clear outline of the Modernist movement indicating its Spanish and European roots as well as its American development. After assessing its debts to Parnassians and Symbolists Gracia Prada shows how Modernist poetry outgrew the "ivory tower" phase and became an authentic expression of America.

Each set of selections is introduced by a critical note which points to the poet's rôle within the movement. The individual bibliographical references which occur throughout the book and the general bibliography which is appended will be useful guides for student and teacher alike.

Louis Bromfield once expressed the conviction that "an idea . . . never wholly dies but goes on living in some altered form as a contribution to all that follows." Gracia Prada reaches a similar conclusion with regard to the Modernist idea. It did not die in 1910 as has often been suggested. "Es una constante de la cultura occidental" (p. 29) and as such it will continue to act as stimulus despite all the "isms" (many of them ephemeral) which have been haunting the world of letters during the past quarter of a century.

Kurt L. Levy, University of Toronto.

LES ASTRONAUTES, by R. P. L. and D. M. Ledéser, Clarke, Irwin & Company Ltd., \$.50, 48 pages.

This is a collection of four short stories geared to the modern teen-ager's interest in space-ships, mystery, skin-diving and intrigue.

The vocabulary is modern and arresting. The plots of the stories are contrived, but will appeal. (One of my students became so interested while reading this book, that he arrived at a party half an hour late!)

Teachers who take a period to do extra reading will find this book very suitable. It is written for fourth or fifth form students.

NAUFRAGE VOLONTAIRE, by Alain Bombard (abridged and edited by A. L. Carré), Clarke, Irwin & Company Ltd., \$1.00, 109 pages.

This is a true-life adventure, maturely written. Dr. Bombard wanted to prove that ship-wrecked people could live off the sea for long periods of time. This story tells of his sixty-five day voyage across the Atlantic in a rubber dinghy.

Concise, action-packed, suspenseful, this account will appeal strongly to the student's imagination, and will certainly promote his desire to read on into the story on his own.

The difficulty of the text limits it to fifth form level.

"Naufragé Volontaire" would be an asset to every school's French library.

M. K.



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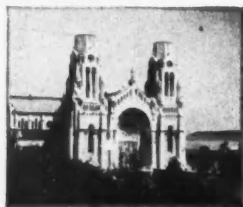
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